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T suppose, has sometimes driven boys a gamble with five chancer boys it was a gamble with five chancer boys and the suited and THE BOY WITH A GUN

I LAY IN BED IN THE dormitory of St John's, one of the boarding-houses of Berkhamsted School, listening to the footsteps clatter down the stone stairs to early prep and breaklast, and when the silence had safely returned I began trying to cut my right leg open with a penknife. But the knife was blunt and my nerve was too weak for the work.

I had passed thirteen and I was back in the house of my early childhood; but in those early days I had not even been aware that there existed in the same bouse such grim rooms as those I lived in now. There was a schoolroom with ink-

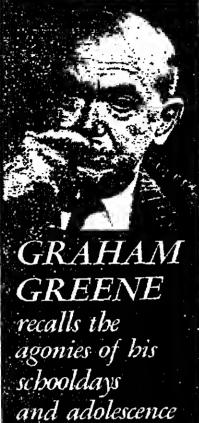
stained nibbled desks insufficiently

warmed by one cast iron stove, a changing room smelling of sweat and stale clothes, stone stairs, worn by generations of fect, leading to a dormitory divided by pitch-pinc partitions that gave inadequate privacy—no moment of the night was free from noise, a cough, a snore, a fart. Years later when I read the sermon on hell in Joyce's Portrait of the Artist I recognised he land I had inhabited. I had left civilisation bebind and entered a savage country of straoge customs and inexplicable cruelties, a country in which I was a foreigner and a suspect, quite literally a hunted creature, known to have dubious associates.

Was my father not the head-master? I was like the son of a quis-ling in a country under occupation. My elder brother Raymond was a school prefect and head of the house—in other words one of Quisling's collaborators. I was surrounded by the forces of the resistance, and yet I couldn't join them without hetraying my father and my brother.

Though children can be abominably cruel, no physical tortures were inflicted on me. If I had possessed any skill at games I might even have won a tacit acceptance into the resistance movement, but I hated rugger only one degree less than I now hated cricket—a sport which at six years old I had loved as a game. "Runs" I enjoyed, for then I could be alone in the solltude of the countryside, and at this period of my life I loved the period of my life I loved the period of my life I loved the country. It was my oatural escaperoute. On the wide stretches of Berkhamsted Common, seamed with the abandoned trenches of the Inns of Court OTC among the gorse and heather, and in the Asbridge beechwoods beyond, I could describe my localities and feel I dramatise my loneliness and feel I hn Buch making his hidden way across the Scottish moors with every man's hand against him.

I grew clever at evasion. Truancy was impressed as the pattern of my life. To avoid fielding-practice invented extra coaching in mathematics after school, I even named the master who I said was teaching me and curiously ecough my was never investigated. I would slip out of St John's with a book in my pocket while others were changing and make my way a illttle up the hill where a small lane sbranched off into the countryside. It was one of the most solitary



lanes I bave ever known; not even courting couples were to be seen there, perhaps because it was hardly wide enough for two to walk abreast. On one side was a ploughed field: on the other a ditch with a thick hawthorn hedge which was bollow in the centre and in which I could sit concealed and read my book.

—from his
autobiography
'A Sort of Life'

The danger of discovery lent those hours a quality of excitement which was very close to momentary happiness. Scent to me is far more evocative than sound or perbaps even sight, so that I become attracted witbout realising it to the smell of a floor-polish or a detergent which one day I miss when I open my door and home seems on longer home. So in my seems oo longer home. So in my sixties I seem able to smell the leaves and grasses of my hiding-place more certainly than I bear the dangerous footste or see the countryman's boots pass by on the level of my eyes.

On Sundays we would go for walks, by order, in threes, and the names had to be filled op like a dance programme on a list which was hung up on the changing-room door. This surely must have had some moral object, though one-which eludes me today when l remember how deftly the "Emperor's Crown" used to be performed by three girls at coce in a brothel in Batista's Havana.

" To be published by The Bodley Head on September 16 at £1.80.

Three can surely be as dangerous company as two, or were the authoritics cynical enough to believe that in every three there would be one informer?

The housemaster in my first year was Mr Herbert, an old silverbaired white rabbit of a bachelor, who later become the private secre-

who later become the private secretary to Lord Grey of Falloden in that statesman's blind retirement.

My only memory of him is seated at a deak in the St John's school-

room on the first evening of my first term there, while each boy in turn submitted to him, for censorahip or approval, any books he had brought from home to read. The danger was in the aource—home, where dwelt unreliable and uncelibate parents. Anything in the school library was acceptable—even the inflammatory blank verse of Sir Lewis Morris from whom I later learned of the carnal loves of Helen and Cleopatra.

The methods of censorship are always curiously haphazard. In the 1950s I was to be summoned by Cardinal Griffin to Westminster Cardinal Griffin to Westminster Cathedral and told that my novel The Power and the Glory, which had been published ten years before, had been condemned by the Holy Office, and Cardinal Pizzardo required changes which I naturally—though I hope politely—refused to make. Cardinal Griffin remarked that he would have preferred it that he would have preferred it if they had condemoed The End of the Affair. "Of course," he said, "you and I receive no harm from erotic passages, but the

young..."
I told him, and it was true enough, though I had forgotten the evil influence of Sir Lewis Morris, that one of my earliest erotic experiences had heen awokeo by David Copperfield. Our interview at that point came abruptly to an end, and he gave me, as a parting shot, a copy of a pastoral letter which had beeo read in the churches of his diocese, condemoing my work by implication.

(Unfortunately I thought too late

(Unfortunately I thought too late of asking him to autograph it.)

Later, when Pope Paul told me that among the novels of mine he had read was The Power and the Glory, I answered that the book be bad read had been condemned by the Holy Office. His attitude was more liberal than that of Cardinal Pizzardo. "Some parts of all your books will always," he said, "offend some Catholics. You should oot worty ahout that": a counsel which I find It easy to take.

School rules. like those of the

School rules, like those of the Roman Curia, are slow to change, however temporary the ruler who inspires them may be. I think the censorship of books from home was dropped with Mr Herbert's retirement, but other relics of his government remained—the lavatories without locks, and that rule for Sunday walks which made certain that oo one, under any circumstances, would ever walk dangerously alone.

But I was not a member of the resistance—I was Quisling's soo. I had often to go begging that my name might be included in groups who bad no desire for my company, until at last, after a term or two of purgatory, I received permission from my parents to apeod Sunday afternoons at bome. It was a relief for which I paid dearly in my nerves-a kind of coitus interruptus with the civilised life of home, for as evening fell I had to rejoin my companions tramping into the school chapel and afterwarda climb the hill to St John's, and then at night the stone stairs to the dormitory—where at this moment in my memory I have lamentably failed to saw open my

Unhappiness in a child accumulates because he seea no end to tbe dark tunnel. The thirteen weeks of a term might just as well be thirteen years. The unexpected never bappens. Unhappiness is a daily routine. I imagine that a man condemned to a long prison sentence feels much the same. I canoot remember what particular item in the routine of a boarding-school roused this first act of rebellion-loneliness, the struggle of conflicting loyalties, the sense of cootinuous grime, of unlocked lavatory doors, the odour of farts (it was sexually a very pure house, there was oo hint of homosexuality, but scatology was another matter, and I have disliked the lavatory

joke from that age on)
The last footsteps had recaded a long time ago, and I had put away the penknife. If the knife had been less blunt or my nerve had not failed. I wonder how I would have explained the cut knee. But perhaps unconsciously the whole point for me was that the act was inexplicable, like a would-be suicide's uncertain overdose of sleeping pills, something which demands prompt action from outside. Successful suicide is often only a cry for help which basn't

been heard in time. I tried out other forms of escape after I failed to cut my leg. Once at home on the eve of term I went into the dark room by the linen-cupboard, and in that red Mephistophelean glare drank a quantity of hypo under the false impression that it was poisonous. Oo another occasioo I drained my blue glass bottle of hay-fever drops, which, as they contained a small quantity of cocaine, were prohably good for my despair. A bunch of deadly nightshade, picked and eaten on the Common. had only

a slightly narcotic effect, and once, towards the eod of one boliday, I swallowed tweoty aspirins hefore swimming in the empty school baths. (I can still remember the curious sensation of swimming My brother, who felt great pride at the trust reposed in him (he was three years older than myself and in his first year at Oxford), suggested psycho-analysis as a possible solution, and my father— I endured that life for some eight terms—a hundred and four weeks of monotony, bumiliation and mental pain. It is astonishing bow tough a boy can be, hut I was helped by my truancies, those peaceful hours hiddeo in the hedge. At last came the moment of final an astonishing thing in 1920-

It was after breakfast ooe morning in the School House dining-room, on the last day of the summer holidays, that I made my break for liberty. I wrote a note, which I placed oo the black oak sideboard under the whisky tantalus, months of my life. saving that instead of returning Active bappiness depends to to St John's, I had taken to the Common and would remain there

in hiding until my parents agreed that never again should I go back There were enough blackberries that fine autumn to keep me from hunger, and I prided myself on knowing every hiddeo treoch. This time it was a quisling who took to the maquis. What I cannot remember arranging was any way by which my parents could com-municate the news of their

surrender. I think at least two hours must have passed before, moving rasbly out beyond the cover of the busbes and turning a corner, I came face to face with my elder sister, Molly. Perbapa I was nearer a nervous breakdown than I now care to believe, for a thick haze conceals all that happeoed next.

through cotton wool.)

to my prison.

At last came the moment of final

Did I talk to my sister on my tramp home? I think I must have walked in silent pride. How was I greeted? I remember oo reproaches, only a well-warmed bed in the spare-room next my parents', which was used only for more aerious ailmeots than the regular family traffic of colds and coughs. I seem to remember my father sitting on the hed and interrogating me seriously and tenderly, and from that interrogation grew a whole comedy of errors.

I suppose I complained of the general filth of my life at St John's, meaning the unlocked lavatories, the continual farting of my com-panions, but he misunderstood me and helieved I had been the victim of some ring of masturhatioo, so that other investigations were now set on foot among the innoceot in-habitants of St Johns. The truth was I had not yet discovered the pleasure of masturhation and didn't even know the meaning of the word, though my father in any case probably used some vague abstract expression which was equally applicable to breaking wind.

At this date my hrother Raymond had started to study medicine at Oxford and be was hastily summoned home for consultation; my father found the situation beyond him-perhaps he even believed the popular fable of bis generation that masturbatioo led to madness. a threat already existing on both sides of the family. His own father, buried in St Kitts. in the Caribbean, had been a manic-depressive, and my mother's father, an Anglican clergyman, suffered from an exaggerated sense of guilt and, when his bishop refused his request to he defrocked, proceeded to put the matter into effect himself in a field.

I DON'T KNOW BY WHAT process of elimination my father and hrother chose Kenneth Richmond to be my analyst, but it was a choice for which I have never eeased to be grateful for at his house in Lancaster Gate began what were perhaps the happiest six

some exteot on cootrast—a lovers' meeting would oot be the same without the days of deprivation, and those breakfasts in bed oo a tray oeatly laid, brought by a maid in a white starched cap, followed by bours of private study under the trees of Kensington Gardens, aeemed all the more miraculous after the stone steps, the inkatained schoolroom, the numberingoff at the bogs, the smell of farts around the showers. And London was there just down

the road. I was independent. I could take a bus or tube to any destination. Films and theatres depended only on the management of my pocket-mooey. There were no Sunday walks in unwanted company. I was growing rapidly into an adult without the torments of puberty.

Kenneth Riehmood had more the appearance of an eccentric musician than anyone you might suppose concerned with curing the human spirit. A tall stooping figure in his early fortiea, be had a dis-tinguished musician's brow with longisb bair falling behind without a parting and a face disfigured by large spots which must have been of nervous origin. There were two little girls who were brought up on the principle that children should never be thwarted, with the result that they were almost unbearably spoilt. On Sundays I was left in charge of them for an bour, while Richmond and his beautiful wife Zoe went to a church in Bayswater of some esoteric denomination.

I kept perforce a dream diary (I have begun to do so again in old age), and fragmeota of the dreams I can remember still, though the diary has been destroyed for nearly half a century. If I couldn't remember the last night'a dream I would be asked to invent one (for some reason if I invented a dream it always began with a pig). Richmond belonged to no dogmatic school of psycho-analysis, so far as I can make out now: he was nearer to Freud than Jung, hut Adler probably contributed

Was there a couch, the stocksubject of so many jokes? I can't remember. I would begin to read nut my dream, and he would check my associations with his watch. Afterwarda he would talk in general terms about the theory of analysis, about the mortmain of the past which holds us io thrall. Sometimes, as the analysis progressed, he would show little hints of excitement—as though he scented something for which he

bad heen waiting for a long while. The classic moment approached,

as in all such analyses, when the emotion of the patient is due to be transferred: a difficult period for the analyst. Perhaps Richmond was trying to provide a subject away from home, for one of the evening callers proved to be a girl who was a ballet-student and one night we went to see ber dance.

With the added glamour of the stage around her. I nearly fell io love. But the transference took a more incoovenient route, settling on my analyst's wife, and the momeot I feared at last arrived when, sitting in Kensington Gardens, I found the only dream I bad to communicate was an erotic ooe of Zoe Richmond.

For the first time I dreaded our regular hour of eleven. I could, of course, say that I remembered oothing, and Richmood would tell me to invent, and I could trot out the habitual pig. but I was caught sufficiently by the passion for

analysis to he repelled at the thought of cheating. To cheat was to behave like a detective who deliherately destroys a clue to murder. I steeled myself and left the Gardens and went in.

"Aod oow," Richmood said, after a little talk on geoeral theory, "We'll get down to last night's dream.

I cleared my dry throat. cao only remember ooe."

"Let's have lt."

"I was in bed," I said.

" Where?"

" Неге.'

He made a oote on his pad. I took a breath and plunged. There was a knock oo the door and Zoe came in. She was naked. She leant over me. One of her breasts nearly touched my mouth. I woke

"What's your association to continued on next page

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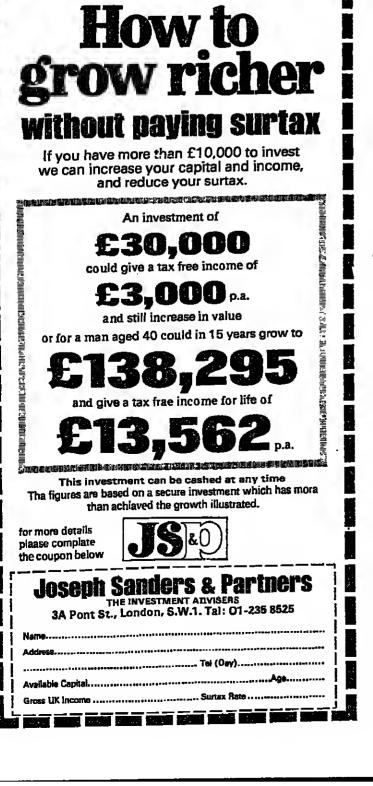
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THE BOY WITH A GUN

Tentimied from preceding page breasts?" Richmond asked. setting his stop-watch. "Tube train." I said after a

long pause.
"Five seconds," Richmond

i WAS RETURNED-repaired -to the life of school. It was a life transformed. had left for London a timid hay ant social peroache: when I came hack I must have seemed vain and knowing. Who among my fellows in 1921 knew anything of Freud or

I found it easy now to make friends. A school has many backwaters, but I was at last in the main stream. Instead of the oetty gangsters of St John's there were Eric Guest (later a distinguished Metropolitan magistrate). Claud Cockburo, Peter Quennell.

I began to write the most sentimental fantasies in bad poetic prose. One abominable one, called The Tick of the Clock, about an old woman's solitary death, was published in the school magazine. I cut out the pages and posted them to the Star, an evening paper of the period, and for God knows what reason they published the story and sent me

a cheque for three guineas.

I took the editor's kindly letter and the complimentary copy up to the Common, and for hours I sat on the abandoned rifle-butts reading the niece aloud to myself and to the dark green ocean of gorse and bracken. Now, I told myself. I was really a professional writer, and never again did the idea hold such excitement. pride and confidence: always later, even with the publication of my first novel, the excitement was overshadowed by the knowledge of failure. by awareness of the flawed in ention. But that sunny afternoon I could detect no flaw in The Tick of the Clock. The sense of glory toucbed me for the first and last time.

tbe Then I attempted theatre: I went to see Lord Dunsany's If in which Henry Ainley played the leading part (I had myself played the Poet in Dunsany's Lost Silk Hat at a school fête and felt myself his colleague). Immediately afterwards I began to write a fantastic play of which I It celebrated what I the passage). liked to believe was the sense of poetry inherent in the to forget the state of extreme ceremony of afternoon tea.

s'and, like a Chinese temole, two kinds of bread and butter. white and brown, cucumber and tomato sandwiches cut razor-thin, scones, rock-buns, and then all the cakes-plum, madeira, caraway seed-the meal bad about it the lavishness of a Victorian dinner. My play, I don't know why, except that Dunsany's had taken much the same road, moved from

London to Samarkand. i sent the play to one of the many dramatic societies which existed in 1920, though I didn't fly so bigh as the Stage Society, and I was excited to receive a letter signed with a woman's name accepting it for produc-tion. So up I went to London one morning to meet my first management.

In between periods of sexual excitement came agonising crises of boredom

The address was somewhere in St. John's Wood, a district which in those days still retained the glamour of illicit love-nests. There was a long delay, after I sounded the bell, and when at last the door was opened, it was by an overblown rosy woman bolding a dressing-gown together, who was watched from the end of the passage by a naked man in a double bed. Sbe looked with astonishment at my blue cap with a school crest while I explained that I bad come about my play.

Then she gave me a cup of rather weak Mazawattee tea (very different from the tea which I bad been relebrating) and she became carefully rague, as she scrutinised me. about casting and the date of production. I don't remember a that I ever beard from ber app again, and the society, I am sure, soon ceased to exist. Perhaps my play was the last piece of wreckage at which she clutched, and down with it sank all her dreams of some rich sucker who would put up the expenses, incidental and accidental. of his play (including the quarter's rent and the mill: bill and all that went with cannot even rememoer the the double bed at the end of

As we grow old we are apt sexual excitement in which we In 1920 tea was still one of spent the years between sixthe important meals of the day, and the most aesthetic. The silver pot, the tall tlered cake-

never known; we talked, we dreamt, we read, but it was always there, and yet, when I came to write, it was senti-mental verse or sentimental prose fantasies which leaked from the pen. And in between tbe periods of sexual excitement came agonising crises of boredom. Boredom seemed to swell like a halloon inside the bead; it became a pressure inside the skull: sometimes I feared the balloon would burst and I would lose my reason.

Alcohol hegan to appeal to me in the innocent form of bitter beer. I was offered beer first by Lubbock, my riding master, wbom I visited one evening in summer. I hated the taste and drank it down with an effort to prove my manliness, and yet some days later, on a long country walk with my brother Raymond, the memory of the taste came back to taunt my thirst We stopped at an inn for bread and cheese, and I drank hitter for the second time and enjoyed that taste with a pleasure that has never failed me since. I had found another alleviation of the boredom-sickness and later evening in summer. I hated the boredom-sickness and later at Oxford it served me danger-ously well, when for a whole term I was drunk from breakfast till hed.

I went up to Oxford for the autumn term of 1922 to Balliol with nothing resolved—a muddled adolescent who wanted to write hut hadn't found his subject, who wanted to express his lust but was too scared to try, and who wanted to love hnt hadn't found a real object.

It must have been the summer of 1923 that I reluc-tantly joined my family at Sheringham on the Norfolk coast. Perhaps if I could bave saved enough money I would bave gone to France, but the end of my first year saw me heavily in deht: so many barrels of beer, so many books, shelf upon shelf of them, which had nothing to do with work.

The younger children, Elisabeth and Hugh, bad grown too old for a nurse, and instead governess had been appointed, a young woman of about twenty-nine or thirtyten years or more older than myself. During the first days at Sheringham she made little impression—my brother and sister were happy, I noticed, with her, and she joined cheer-fully in our games of cricket on the sands.

The first time I looked at her with any interest was at the same instant the coupe de foud e. She was lying on the beach and her skirt had worked up high and showed a long length of naked thigh.

Suddenly at that moment I fell in love, body and mind. It is strange how vivid the little.



The young Graham Greene

I can see the stretch of heach, my mother reading, the angle from which I examined ber body, and yet I cannot even remember the first time I kissed her or the hesitations and timidities which surely must have preceded the kiss. For her it was a flirtation which at first, before she scented danger, must bave helped the passage of the boring hours, alone in the big nursery at Berkhamsted with two children as companions. For me it was an obsessive pas-sion: I lived only for the moments with ber.

She began soon to he a little scared of what was bappening. She told me bow she was engaged to he married to a man working for Cable & Wireless in the Azores. She had not seen him for over a year, and be bad become like a stranger to her. Soon he would be returning, and she would have to leave Berkhamsted to marry him. Once when she talked to me of ber marriage, she wept a

I was too inexperienced to

press her for more than kisses; marriage for me seemed then to be years out of reach and there was the great difference in our ages. All I could do was urge her to break her promise and I had nothing to offer in

exchange. We wrote to each other every week when I returned to Oxford, and her handwriting became so fixed in my memory tbat when, more than thirty years after we bad ceased to write, I received a letter asking me to get her seats for my first play The Living Room, I recognised her hand on the envelope and my beart beat faster until I remembered that I was a man of over fifty and she, by now, well into her cruel sixties.

But the reality of a passion should not be questioned because of its brevity. A storm in the shallow Mediterranean may be over in a few hours, but while it lasts it is savage enongb to drown men, and this storm was savage. Passion had temporarily eased the burden of boredom: yet there were times when I realised that my old enemy was merely biding his moment. A manic-depressive, like my grandfather—that would be the verdict on me today, and analysis had not cured my condition.

I CAN REMEMBER VERY clearly the afternoon I found the revolver in the hrown deal corner-enphoard in a bedroom which I shared with my elder brother. It was the early autumn of 1923. The revolver was a small ladylike object with six chambers like a tiny egg-stand, and there was a cardboard box full of bullets.

I never mentioned the discovery to my brother because had realised the moment I saw the revolver the use intended to make of it. (I don't to this day know why he possessed it: certainly be bad no licence, and he was only three years older than myself. A large family is as departmental

as a Ministry.) My brother was away probably climbing in the Lake District—and until he returned the revolver was to all intents my own. I knew what to do with it because I had been reading a book (I think Ossendowski was the author) which described how the White Russian officers, condemned to inaction in southern Russia at the tail-end of the counterrevolutionary war, used to invent hazards with which to at random, and his companion head and pull the trigger. The chance, of course, was five to one in favour of life.

If I were dealing with an imaginary character, I might feel it necessary for verisimilitude to make him hesitate, put the revolver back into the cupboard, return to it again after an interval, reluctantly and fearfully, when the burden of boredom and despair became too great. But in fact there was no hesitation at all: I slipped the revolver into my pocket, and the next I can remember is crossing Berkhamsted Common towards the Ashridge beeches.

Perhaps before I bad opened the corner cupboard, horedom had reached an intolerable depth. The boredom was as enduring—indeed it descends on me too often today. For years, after my analysis, I could take no aesthetic interest in any visual thing: staring at switched on in a dark drab a sight that others assured me was beautiful I felt nothing. I was fixed, like a negative in a chemical bath. Rilke wrote, It was like a young man's first "Psychoanalysis is too funda-successful experience of sex mental a help for me, it helps yon once and for all, it clears you up, and to find myself finally cleared up one day might be even more helpless than this chaos."

As a distraction from lost love I tried drink instead ... I went to bed drunk every night

Now with the revolver in my pocket I thought I had stumbled on the perfect cure. I was going to escape in one way or another, and perhaps because escape was inseparably connected with the Common in my mind, it was there that

Beyond the Common lay a wide grass ride known for some reason as Cold Harbour to which I would occasionally take a horse, and beyond again stretched Ashridge Park, tha smooth olive skin of beech trees and last year's quagmire of leaves, dark like old pennies. Deliberately I chose my ground, I believe without real fear perhaps because so many semi-suicidal acts which my elders would have regarded as neuro-tic, but which I still consider to have been under the circumstances highly reasonable, lay escape horedom. One man in the hackground of this more would slip a charge into a dangerous venture. They rewould slip a charge into a dangerous venture. They re-revolver and turn the chambers moved the sense of strangeness as I slipped a hullet into a would put the revolver to his chamber and, bolding the head and pull the trigger. The revolver behind my hack, spun the chambers round.

ne in favour of life. Had I romantic thoughts
One forgets emotions easily. about my love? I must have

had, but I think, at the most, they simply eased the medicine down. Unhappy love, I supnot suicide, to make sooner or later.

pulled the trigger. There was for a second time, then oe. a minute click, and looking the familiar empty click as down at the chamber I could chambers shifted. see that the charge had moved deep as the love and more into the firing position. I was out by one.

I remember an extraordinary sense of jubilation, as if carnival lights had been street. My beart knocked in its cage, and life contained an infinite number of possibilities. as if among the Ashridge beeches I had passed the test of manhood. I went bome and put the revolver back in the corner-cupboard.

This experience I repeated a number of times. At fairly long intervals I found myself craving for the adrenalin drug, and I took the revolver with me when I returned to Oxford. There I would walk out from Headington towards Elsfield down what is now a wide arterial road, smooth and shiny like the walls of a public lavatory. Then it was a sodden unfrequented country lane. The revolver would be whipped behind my hack, the chamber twisted, tha muzzle quickly and surreptitiously inserted in my ear beneath the black winter trees, the trigger pulled.

Slowly the effect of the drug wore off—I lost the sense of jubilation, I began to receive from the experience only the crude kick of excitement. It was the difference between Iove and lust. And as the quality of the experience deteriorated, so my sense of responsibility grew and worried

I wrote a bad piece of free verse describing how, in order to give myself a fictitious sense of danger, I would "press the trigger of a revolver I already know to be empty." This verse I would leave permanently on my desk, so that if I lost the gamble, it would provide incontrovertible evidence of an accident. (Only after I bad given up the game did I write other verses which told the

It was back in Berkhams during the Christmas of I! that I paid a permanent (; pose, bas sometimes driven well to the drug As I inser boys to suicide, but this was my fifth dose, which colwhatever a sponded in my mind to coroner's jury might have said: odds against death, it occur it was a gamble with five to me that I wasn't er chances to one against an excited: I was beginning to I inquest. The discovery that it the trigger as casually a was possible to enjoy again might take an aspirin table the visible world hy risking its decided to give the revolve total loss was one I was bound since it was six-chambered a sixth and last chance. I put the muzzle of the twirled the chambers rol revolver into my right ear and and put the muzzle to my

> I was through with the dr and walking hack over Common my mind was alre; busy on other plans. One ca paign was over, but the v against boredom had got to on. I put the revolver back the corner cupboard, and go. downstairs I lied gently a convincingly to my parents t' a friend had invited me to j

him in Paris.

myself against some enemy a find it useless because, whe fire, the bullets are discbarg without the force to penetra A kind of Russian roule remained too a factor in 1 later life, so that witbout p vious experience of Africa went on an absurd and reckle trek through Liberia: it was t fear of boredom which took : to Tabasco during the religic persecution, to a léproserie the Congo, to the Kiku reserve during the Mau-M insurrection, to the emergen in Malaya and to the Fren war in Vietnam. There, those last three regions clandestine war, the lear ambush served me just as effi tively as the revolver from t corner-cupboard in the li

In dreams even to this da

often raise a revolver to defe

As a distraction from lo love and baffled desire Pa: was not a success, and no that Russian roulette b failed me, I tried drink inste when I returned to Oxfor For nearly one term I went bed drunk every night at began drinking again immerately I woke. I have nev again in my life drunk qui so heavily over so long period, but I have cause to I grateful to that spell of alc holism; it left me with a stroi head and a tough liver.

long war against boredom.

These extracts ore edite from A Sort of Life, I Grahom Greene, to be pu lished on September 16 1 The Bodley Head at £1.80.

NEXT WEEK: A spy for hire

Personal Readers are advised to satisfy thomselves, before enterion into obligations, that the occommoda-tioni elicred meets their require-ments, of Tho Sunday Times cannot youth for its suitability. GREAT BRITAIN MEETERS BE LATE SUMMER/AUTUMN Vacan Green Fro. hore or op stamp for self-catering bro. hore or op stamp for a B & E.M. to Dept. B., 29 Obsen's House, Lcicasist Square, London, W.C.2 be EXCHANCS BY CLUSIVE HOME EXCHANCS BY CLUSIVE HOME EXCHANCS BY CLUSIVE HOME EXCHANCS BY CLUSIVE HOME EXCHANCS FURNISHED GOUNTRY COTAGE. BY WILLIAM STATE OF SHORT Avail from 25th Sept. for short for winter losses. Sloop 6. Avail, irom 25th Sept. lor short lots or winter loase. Sloop 6. All licture. TV. Adply Mrs. David Hothard. Milau Graden. Goldstream. Tol.: Norham 345. LAKELANI HALLIDAY Cottsone. Completo Intuly Iaclilities. Slos. Aurum 16. Choice of 3 sites. Mid-way West. The Control of Sites. Mid-way West. The Control of Manual Monso, Wroy Green. Pruction. 1704.: Kirkham 2317. B/7-BERTH Caval Gruiper for Higs Sapi. 11-25. MidLAND WATER. WAYS. P. Bower. 12 Suchingham Place. Off Queens Rd.. Clittan, Bristot. Barnhouse, Chinnor, Oxford. LUXURY 2-BBORMD, bungalow, skeps 6, available Aug. 28 onwards, close shops and safe backes, also Caravan, Aug. 7 onwards, Rodd, Caravan, Aug. 7 onwards, Rodd, Cornwall. PELYNT, CORNWALL. Exquistio old-world cottage in beart of countryedo, superbly equipped, unique character and charm, IV. A night atorage heaters, suitable year round bolidays, available September onwards. Joiliff. Pelynt, Looe. Cornwall. Tel: Lancath 353. CORCSOUS old-world country Cottage, Charm, comfort, fabolous viows, 5 miles Polperre.

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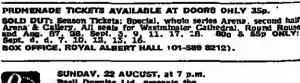
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HOLIDAY PAPERBACKS

OCYRIL CONNOLLY: LONDON'S BUILDER



HE CHRY

The revolutionaries

THEATRE | HAROLD HOBSON

ONDON now has the chance to wonder whether integrity is not ee both the big subsidised com- a thing to be sluddered at rather janies on the lop of their form in than admired. Not everyone ilays dealing with historical revobe utions. These plays—Gorki's
line Enemles (RSC; Aldwych) and
line Feorg Buchner's Datton's Death
line National Theatre at the New)—
I wire complementary to each other.

The Carlie of the Property of the Property of the greatest hope that France ever had. But Gorki sitained the fulness of rears. Buchner died before even for the very reason that his character was incorruptible. For as Buchner makes clear in his play, and as Mr Pickup reveals in the shining steel i ears. Buchner died before even

creates the mood which brought by the French Revolution to an end.

The Enemies is distinguished by John Wood's performance as a gentle, well-meaning, weak and autractive human being; no less outstanding in "Danton's Death" is Ronald Pickup's Saint-Just, bespecially magnificent when this strong and terrifying and hateful man delivers a speech in justifithat floods through the theatre with the aogry force of a tidal

Then there is the question of integrity, fn the RSC programme the translator. Jereiny Brooks, is says that Gorki maintained his independence to the last, so much as it is possible he was nurrely and on Staling orders. be dered on Stalin's orders. It is therefore interesting that on the same day as the programme was published Mr Brooks wrote an article in "Ink" in which it seemed to me that he regarded Gorki as a man who surrendered his independence to outside pres-

The programme merely notes that Gorki "extensively revised" the play in 1932, prior to its first Leningrad production. In "Ink" Mr Brooks "Ink" Mr Brooks goes much further than this, He says that these revisions were made in to placate the Russian Establishment, and that Gorkl agreed to suppress one vital speech so that the play, against bis convictions, should conform with the conditions of Communist propaganda. Whilst "Enemies"

"Danton's Death" are mutually illustrative i cannot help feeling that the statements made by Mr Brooks in "Ink" ahout Gorki contradict the claims he advances for him in the PSC for him in the RSC programme. in particular it would be fascination to know whether the translation presented at the Aldwych does or does not contain the speech which Gorkl removed in Mr Brooks' translation, in Its rhythms and sensitivity, is a very fine piece of work; so is John adaptation of " Danton's Death." But it would be interesting to be told what exactly is the "Enemies" that is so pro-Death." But it would he interestfoundly, and so justly, impressing audiences at the Aldwych. Are we seeing the Communist propaganda version of the play? or the play which Gorki, had he been a man of unshakable integrity like Robesplerre or Saint-Just, would have liked us

> Integrity is a rousing word. But after seeing "Danton's But after seeing "Danton's Death" (whose production brings the period of Lord Chandos' unrivalled services as Chairman
> ol the National Theatre to a
> splendid close) one might in fact

tion as extinguishing the greatest hope that France ever had. But to me, as I have said, he is hateful

What degree of political in-tegrity is involved in Chris Wilkinson's Plays for Rubber Gn-Go Girls Portable Theatre at Hampstead and later at at Hampstead and later at the Edinhurgh Festival) and I Was Hitler's Maid (King's Head, Islington) is difficult to determine. Mr Wilkinson may genuinely be outraged by violence, perversion, Nazism, and promiscuity; or lie may regard them just as avenue for riving them just as excuses for giving the audience a high old time. But that is what he fails to do. His dialogue is incoherent and repeti-live: whilst his apparatus of whips, chains and flash bulbs in the Hitler play only serves to show that an engine may be noisily recycd up, and still make very little mileage,

Mr Wilkinson is dull because, within surrealism, he attempts realism without fulfilling its chief requirement, which is to create illusion. In realism there is always a trick. The audieπee is deceived, but it is not seen to be deceived. When the guillotined head rolls into the basket, the Grand Guignol audience knows that it is not a real head which has just been severed. But any competent company will so arrange the exhibition that even the sharpest eyes cannot perceive the deception. Mr Wilkinson (at the King's Head he is his own director) has not this skill. To show copulation between men in zipped or buttoned-up trousers and a girl panoplied in amply pro-tective panties is plain silly. It assumes that the voyeurs in the audience are half-blind half-wits. The cast-Macv Alexander as

the fortress-defended girl, Alun Armstrong, John Price, and Frank Hatherley—is not without talent; and Mr Armstrong vomits very well. His vomiting does not suffer from the defects in realistic tech-nique of his author; and the im-pression it makes is increased by the fact that the audience has just eaten its dinner about a couple of yards from the spot on which the actor discharges what he reiches up (or appears to reich up) from his stomach. "Plays for Rubber Go-Go irls" is a series of fautasies Girls' based on modern American folk-lore. It is even duller than "I Was Hitler's Maid." Here again the company is much superior to the play. Patricia Hodge, Dlana Patrick, Emma Williams, Mark Penfold, Paul Seed and Colin Stepney give admirable perform-Stepney give admirable performances. But Mr Wilkinson needs something like the Madonna-like perversity, a month ago, of Linda Marlowe's gamin in his "Dynamo" to make bis work tolerable. The beautiful, sad, tender provocativeness of Miss Marlowe's performance in that play perhaps gave us too bigh ao play perhaps gave us too bigh ao opinion of Mr Wilkinson's taleot.

Tony Mayer reports from Avignon

FAMILY FESTIVAL

the first of the post-Vilar era, was also that of the post-Vllar era, was also that of the new generation. Igor (son of Georges) Wahkewitch has written several ballet scores I"Logos," "Aor," "Ergonia") for a ballet group "Le Théâtre du Silence," Daniel (son of Darlus) Milhand brilliantly modelled the masks of the hilarious fringe show "Avron et Evrard," Isabelle lwith ber falher Jean) Babilée and—with his twu children—Diégo (son of his two children—Diégo (son of André) Masson made a delightful family show of Stravinsky's "Solder's Tale," while Victoria Idaughter of Charles) Chaplin, with her hushand Jean-Baptiste Thiérée and niuch lo the disapproval of her illustratus fathers accorded a time illustrious father, presented a tiny, moving circus called the "Cirque Bonjour," to the accompaniment of music composed by Stephane (son of Jran) Vilar for an orchestra in which bis brother Christophe played

Thus the Avignon Festival not only spreads its tentacles from the vast courtyard of the Palais des Papes to the outer precincts of the former Papal City, but it also manages to reach and grip "les jeunes," that celebrated youth.

the guitar.

There is certainly no lack of young There is certainly no lack of young in Avignon. They fill to saturation point the many "performing areas"—cloisters, squares, clubs, halls and cinemas—sit or lie in the streets, sipping iced drinks, selling their boring trinkets (and occasionally some drug, too), sleep in the descrited schools and islands in the middle of the Rhône, and even make some timed attempts at squarting some timid attempts at squattingquickly lo be slopped by the local police. It is a far cry from these—on the whole—clean and good-looking youngsters to the shouting crowds of 1968 or even '69.

Jean Mercure's boisterous production of Giraudoux's "La Guerre de Troie n'aura pas lieu" broke iriumphantly away from the solemn tradition established by Jouvet. "Isabelle," by Dario Fo, was as stimulating to watch as it was dismal to listen to, while "Un contre Tous," a scenic digest of Victor Hugo's political speeches, set a new nadir, hoth visually and intellectually. A few more shows like that and the few more shows like that and the Festival is dead.

At the Clottre des Carmes, the coloured bass William Pearson gave coloured bass William Pearson gave a vivid rendering of Hans Werner Henze's "El Cimarron" and Hubert Japeile presented a fascinating show of enormous stylised puppets while Charles Ravier brilliaotly produced "Le Jeu de Robio et Marion," a medieval play by Adam de la Halle, in an original and lively version, splendidly performed by the singers of the Ensemble Polyphonique and by a small group of actors amonest by a small group of actors amongst of Robin-proved himself to be a movingly iospired player, dancer and acrobat.

The ballets—on the other hand-enabled an amazed (and capacity) audlence to compare the tired, stilted pedestrian approach of the Bolshol (oh! that distorted Carmen! With Plisetskaya thrown In for good measure) and an exciting display of new works presented by a group of young dancers from the Paris Opera. A film festival, numerous exhibitions, countless concerts completed the programme of this remarkable jamboree of the arts, no doubt the most stimulating (in spite of its unavoidable shortcomings) ever to be presented in France.

This rost dummy of Dinghileo floats over Alan Tagg's "Covent Garden: 25 Years of Opera and Ballet," a documentary about the Royal Opera House which recreotes the atmosphere of dressing rooms. prop rooms and nuditarium along with music and film from historic performances. (Victoria and Albert Museum Thursday.)

Ace of trumpets

DEREK JEWELL

STRANGE THINGS afoot in the dog moving solo alternating with both days. Mr Ronnic Scott, back at his instruments, the phrases on each club disguised as Ernest Heming- growing increasingly sborter until way after playing in Majorca, so far he achieves a (still flowing) finale forgets himself as to omlt three of single-note alternation. Apart well-loved jokes and to insert two from this sorcery, he blows a very new ones. New jokes with Mr warm and rhythmle born, sings a Scott (London's best club comedian little, and generally behaves like an

as well as best tenor player) being instinctive master.
as rare as capital gains in gilt-edged, this is plainly no occasion to miss him. Nor to omit hearing Clark Terry, St. Louisan and one-time Ellingtonian.

Magnetic tenor player) being instinctive master.

Strangest of all, Miss Karin Krog, also at Scott's, and the first Norwegian jazz singer I've heard. Very Nordic, blonde-tressed, wear-ing an embryonic Rhine-maiden ing an embryonic Rhine-maiden beneather Society she talks most

Cold hearts and coronets

MUSIC DESMOND SHAWE-TAYLOR

ALTHOUGH Lobengrin contains an hour or two of finer music than Wagner had yet written, and pages more seraphically beautiful than he was ever to write again, the entire opera, as performed in the theatre at full remorseless length, can prove something of an ordeal. By comparison, the coarsergrained "Tannhäuser" seems positively downright and dramatic; while the delightful "Flying Dutchman," with its Weber-like "Flying Dutchman," with its Weber-like romantic sura, its rollicking sailors and sait-sea spray, is guaranteed to raise our spirits

at every hearing.

That "Lohengrin" dtd more than anything else to spread Wagner's fame in the pre-Bayreuth period was due to the fact that, for better and for worse, it is the most Victorian of all his works. It includes, on the one band, a vast amount of the Meyer-beer-ish element that dominated opera in the beer-ish element that dominated opera in the mid-nineteenth century: processions, fanfares, tieralds, pronouncements, massive ensembles, marchings and counter-marchings and gatherings of the clans, together with the insistence on historical accuracy that was then thought to confer such an air of respectability on the stage.

This is the side of the work that has grown wearisome, and makes the second act seem

wearisome, and makes the second act seem interminable. But there is another aspect of "Lohengrin," no less Victorian, which might be called Tennysonian, if not Mendelssolman: and it is this aspect that has given rise to the lasting beauties of the score. I mean the sense of chivalrous nobility, the medieval remoteness and mystery associated with Elsa's champion, the idealised yet human purity of her own character, the sweet but not heady sensuousness that envelops bero and heroine until things begin to go wrong. A dream world; but as artistically potent in "Lohengrin" as in "The Idylis of the King."

The new production by the Sadler's Wells

The new production by the Sadler's Wells company at the Coliseum has been most thoroughly prepared under the direction of Charles Mackerras, who well understands how to build up and control the huge ensembles, and drew first-rate results from his chorus and orchestra, the latter excelling also in the more tender music of Elsa's second-act duct with Ortrud and third-act duct with Lohengrin. Lohengrin.

The cast was strongest on the masculine side. Alberto Remedios, a personable tenor given a rather chubby look on this occasion by his wig and perpelual plastic kid boots, sang Lohengrin's music with a clarily and firmness of tone that gained steadily in quality to reach a fine climax in the Narration of the last scene. Raimund Herinck's resonant baritone and exemplary articulation made much of that notoriously dull page, Telramund's accusation; and Clifford Grant, though not made to seem an imposing or dominating Kiog Henry, led the big prayer ensemble with a noble dignity.

ensemble with a noble dignity.

Alargaret Curpbey, handicapped by a White Queen bun that gave to poor Elsa, in the first two acts, a slightly foolish and bothered air, sang with conviction and fervour, but without the purity and radiance that are essential in this role: with ber ioosened locks in the Bridal Chamber Sceoe there came, surprisingly, a new warmth, ring and security of tone, culminating in some splendld

high Bs. To those who recall her majestic Fricka, Ann Howard's Ortrud was a dis-appointment; she looked properly bandsome

appointment; she looked properly bandsome and rillainous, but never produced the full, dark, thrilling tones of a real Ortrud.

In his first Wagner production. Colin Graham wisely turned his back on the oratorio-like serried ranks of motionless chorus that are one of the less happy neo-Bayreuth innovations; it was therefore a pity that Michael Knight's designs should have nevertheless given the chorus singers an excessive uniformity of costume which led, in Act 2, to a surfeit of buttereup yellow and orange red.

The sets represented a compromiss

The sets represented a compromise between stylisation and realism, with a solid red-brick castle wall in the background of the stage picture for the second act, and in the first scene of the third act an unusually spacious bed for the bridal couple in surroundings notable, even by operatic standards, for draught and lack of privacy. On the other hand, in Act I a gold tree aod wavy blue lines for the River Scheldt derived from the world of the illuminated manuscript; and there was a skeleton aluminium swan towards which it must have been hard for a Lohengrin to work up a proper degree of gratitude and affection.

From the gestures of the chorus, Lohengrin seemed to be arriving by parachule from the general direction of the gallery; but he splashed down in his usual place back-stage—or rather splashed up, with the stage picture for the second act, and in

place back-stage-or rather splashed up, with his swan appearing from and disappearing into the nether regions.

IN ADDITION to broadcasting nearly all the Proms, Radio 3 has found time, within the past week, to transoilt Austrian Radio tapes of two interesting German operas of the 1920s: Franz Schreker's Der Schatzgräber and 1920s: Franz Schreker's Der Schatzgräber and Egon Wellesz's Alkestis. Schreker's work is described in Loewenberg's Annals as his most successful opera; and, notwithstanding the somewhat faded fairy-tale ambience of the composer's own libretto, there is more than enough vitality in the score (in a style related to Strauss, Debussy and Puccini, but with its own disperse and picture research. with its own fluency and picturesqueness) to explain its brief pre-Hitler vogue. The third act, in effect an extended love duet, could make a hit today if recorded with a fine soprano and tenor: it was sung, io the radio performance, by Doris Jung and Fritz Uhl, with Robert Heger as conductor. Fritz Uhl turned up again as the Admetus

of Wellesz's opera, a more restrained work, based on Hofmannsthal's adaptation of the Euripides play, which shows Wellesz as more at home in the world of ritual and ceremony at home in the world of ritual and ceremony than in that of the theatre: big theatrical moments, such as that of Aicestis' death; hardly tell. But the character of the roistering, heroic Hercules (admirably sung by Kostas Paskalis) is effectively conveyed. During the season of filmed opera at the Queen Elizabeth Hall the Karsjan/La Scala performances of Cav and Pag (August 16, 22 and 28) are well worth a visit, especially for the Leoncavallo work, in which Jon Vickers makes an impressive Canlo and the cheematographic, as well as musical, direction is in Karajan's amazingly versatile hands.

FELIX APRAHAMIAN

NIGHTLY during the past week South Bank and Kensington Gore continued to exercise their rival musical magnets. At the Proms, there was a Scots invasion. accounts of Beethoven's Second and Tchalkovsky's Sixth symphonies as well as the outer acts of Wagner's "Siegfried" proved once more how mutually rewarding is the link between the Scottish National Orchestra and its conductor, Alexander Gibson: his musical stature now grows apace. Thea Musgrave's bighly coloured Horn Concerto confirmed the excellent impression made in Glasgow last April. Right from its initial woodwind writhings, the score fascinates the ear by finely judged effects of timbre, texture and acoustics. In the latter, the Albert Hall positively enhanced the variously placed horn calls answering Barry Hall's brilliaotly executed solo.

In Roger Smalley's Beat Music, the only absolute novelty at Thursday's marathon tripartite Prom (7 to 11.30 pm), various

electrically ampilified elements peppered the already expanded Londoo Sinfonietta under David Atherton, with the ubiquitous Sousier sawing away at his viola; in their midst as part of the tonal maelstrom. The score failed to reveal Miss Musgrave's kind of sensitivity to sound, or any real justification of the rast apparatus used.

The lapidary restraint of Stravinsky's

"The Soldier's Tale" provided relief and more civilised entertainment in a swift, ingenious, clear and amusing circus-style production by David Pountney, with John Malcolm as a more plebian Narrator (in John Arden's racy translation) than Ramuz intended, and Robert Eddison playing a properly versatile Devil to Richard Dennis' sympathetic Soldier.

But no Prom eclipsed in sheer delight the

exquisite recital of songs and duets by Sheila Armstrong and Gerald English at the Elizabeth Hall, or the revelation of Radu Lupu's exceptionally sensitive accompanying.

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classified section, You'l reach a lot of moneyed readers.

THE REPEATS and revivals may seem to outnumber the newcomers, yes, hut there's another thing: they are usually befrer. In tois hour of low-voltage, lateshamer tickover, when creative television seems harely to be breathing, I find myself looking forward to three regular entertainments. Not a great number, no. But three which actually tempt me to switch them on, in the hope of actual enjoyment: Nalrn's Journeys. Public Eye, and Z Cars. Ail they have in common is that they are

none of them new.

I have said all I have to say about the quirky and beguiling character of Jan Nairn and his gift of sharing his acute and singular perceptions (though I seem to be a seem of the s to have forgotten to mention his resourceful production team led by Barry Bevins). I will just add that during my recent operegrinations I found Nairn fans everywhere, especially among the forgotten English of the hinterland, my countrymen, some of whom are quite likely to

refer to the series as Nurn's Jurneys or even Nairn's Jarneys.

Is it fanciful to detect a link between the response to Nairn and the response to Mairn and the response to Mairn and the response. is. Utterly dissimilar they may be, out they share, this unpretentious private-public eye of fiction and this private-public traveller's eye of real life, the quality of credibility. And that is not so common.

No, I was wrong to say that these three entertainments have nothing in common

save their longevity. It is credibility which makes them kin. You don't necessarily have to like anyone involved, hut you have to acknowledge their bumanity, which is equal to your own. I mean they are as real as we are. Stone, Quilley, skinner and Marker are as real as Nairn, which they have conc thing television has indisputably done possess the scene.

Believe it or not

TELEVISION I MAURICE WIGGIN

for us all: it has made us self-appointed experts in credinility. We may never cotton on to our own phoneyness, but we are highly trained in sniffing out phoneyness in the phantom-figures of the screen. It applies equally to figures of fiction and ligures of non-fiction, insolar as there is such a thing as non-fiction. (After a time it hecomes a little difficult to be sure which is which.)

The stamma of Z Cars is wonderful:

exceeded only by the stamina of Coronation Street, wherein the characters have taken over. I for one am pleased that Z Cars has reverted to the distinctive two-part serial form, early in the evening on Mondays and Tuesdays. Exactly as in The Street, there is this built-in caesura which carries you over from one episode to the next: I missed this rare feature when Z Cars became just another hour-long one-shot cops-and-robbers piece.

long one-shot cops-and-robbers piece.

Altan Prior's story last week, The Mystery, displayed the narrative qualities which have kept Z Cars going so strong: it was funny, touching, credible. (Like Douglas Livingstone's story for Public Eye.) But I must say that the actors who make a career, or start a career, in Z Cars, like the denizens of Coronation Street, really do push the writers to the limit, keep them at full stretch, challenge them to sustain and be worthy of the characters to sustain and be worthy of the characters which they have created, and which now

When you look at a newcomer like The Smith Family now wished upon a wider nclwork by Thamea Television, you see the difference immediately. This American import is a cunning piece of hokum; but not cunning enough. It is designed, I bave no shadow of a doubt, to reassure people who find some contemporary trends just too much and too awful, and it purports too much and too awful, and it purports to give countenance and moral support to Ideals of conduct which many cherish—as expressed in happy family life, pure love, clean living, discipline, sense of corporate duty, etc. Ah, yes, very nice, and about time, too. But the manner in which these wholesome ideals are propagated must make even Mrs Whitehouse wonder.

Whitehouse wonder. Yorkshire Television's Kale, the saga of a henevolent busybody, is pretty queasy at times, but it is rockbottom realism compared with this romantic American daydream. Henry Fonda plays a lovable (and totally incredible) detective sprgeant whose working life and home life alike are passed in a hermetically-sealed racuum untouched by human band.

The people responsible for this cliche-ridden rubbish are trying to tell us that if only we will all think nice thoughts, do exactly as we are told, and refrain from rocking the boat, everything will turn out lovely in the hest of all possible worlds. All those nasty hdrrid things we

read about and see on the telly are just a bad dream end will pass away.

I dare say this wishful and onsubtle corn will provide a hit of escapism for many wistful refugees from reality, but it makes Dixon of Dock Green seem as lifelike and profound as Gorki, Z Cars and Exhlic Street was the Dock Green seem. Public Eye seem like Dostoievsky. If you pass straight on without a hreak to the vivacity of Coronation Street, as I did last week, you feel you've splashed down, all the way from the unimabited moon to

the pullulating earth, without a parachute.

I caught up with Granada's new play series. The Sinners, in its second week.

Frank O Connor's story The Little Mother, adapted by Brian Armstrong. This isn't perhaps the best of times to be offering us Irish whimsy, but O'Connor was a marvellous writer in his quiet way, and all you can reasonably ask of the adaptation is. Was it faithful to the original? The answer is Yes, emphatically, it was so if you have a beef it should be directed to the original, not to the drematisation. which was a model of fidelity. But if you never read the original of course you're not in a position to say. The trouble with television critics is that they see too much television and read too few books and do too lew interesting things. "What do they know of television nno only television know?"

I wish I could be as hopeful about Thames Television's Armchair Theatre, but it will have to do better than Bill Mellwraith's play, Bargain Hunters. Since everything it said about human nature contained at least the strong possibility of truth, why did it not ring true? Presumably because the characterisation was too grude the strongs too heavy. If you too crude, the strokes too heavy. If you lay it on too thick, truth, like plaster, tends to flake away.

All things bright and beautiful

Blunt has found an unhackneyed subject, and his publisher a peg for a richly illustrated book. This son of a humble Lutheran curate in the south of Sweden always remained neeply religious, though he much preferred the Old Testament to the New, and came to question the Scriptural accounts of the six-day Creation and the Flood.

Pascinated by Nature in all its manifestations, he saw land-scapes, animals, plants and minerals as the personal handi-work of the ceneficent Almighty. every species displaying His pur-posive ingenuity. What's more, ae believed nimself to be the Creators masterpiece. Here are extracts from the autobiography be wrote in the third person (quoted from his Swedish biographer, Knut Hagberg).

God has permitted him to see more of His created work than any mortal before him.

God has bestowed on him the greatest insight into nature-study, greater than anyone has gained.

The Lord bas been with him, whithersoever he has gone, and has exterminated all his enemies for him.

None before him has pursued his profession with greater zeal and had a larger andience. None before him has written more works, more correctly, more methodically, from his own experience.

None before him has so totally reformed a whole science and made a new epoch.
None before him has corresponded so extensively over the whole world.
None before him has sent out his disciples to so many parts of the world.
None before him has become more renowned over all the world.

· We can surely add, "no sane man before him has ever praised himself with such fatuity."

Linnaeus trained as a physician in two universities where the teaching was meagre. Medicine for him was just a means to a livelihood; nor did he take any interest in music, the visual arts, current literature or any modern language save his own, though he loved to read Latin and Greek. At twenty-five he went to Lapland, his only adventurous journey, which he reconnted in his english naturalist, J. E. Smith. It as a strelltzia.

Hart-Davis £5.50 pp 458

CHRISTOPHER RICKS

the ancient universities, the remote and effectual don; womanhater and man-lover, high and aloof, all reactionary hitterness

and exquisite gastronomic judg-ment. Epitome, too, of one way to be a poet in an unpoetical age:

by the most severe of severences.

splitting himself into the throb-

bing poet and the chilling tex-

tual scholar: proud that he lectured on Lucretius "in the

spirit of the true pedant, ignor-

ing philosophy as much as possible and poetry altogether."
Housman's letters do nothing to bridge that crevasse—but then

Housman spent his life making

sure that nothing ever would.

Tell him that some men are

more interesting than their hooks

but my hook is more interesting than its man." We who are

Housmaniacs will have to make

do with suggestive tendrils. Such as that the first paragraph of the

first letter (he was fifteen) says how he went into Poets' Corner,

what is barbarian may be true.

It was no good pretending that the unpalatable needn't be swal-

lowed. But he too had his pro-

tective pretencea. For instance,

from them with scorn and pity, Housman didn't always notice

that one way of cheering oneself up was to cheer oneself down.

I suppose the Braille people may do "Last Poems" as they did the other book. The blind want

In the poems, the formal wit and discipline transfigure atti-tudes which are merely struck in

When man gets rid of a great trouble he is easier for a little while, but not for long Nature Instantly sets to work to weaken his power of sustaining trouble,

and very soon seven pounds is as heavy as fourteen pounds used to be. Last Easter Mooday a young woman threw herself into the Lea hecause her dress looked so shabby amongst the holiday crowd: in other times and source.

crowd: in other times and countries women have been ravished by half-a-dozen dragoons and taken it less to heart.

His only sentimentality was his

confidence that be was free of

sentimentality. He never really quitted that jury-bench where he found himself at 26:

Her strong enchantments

prised himself:

his collegemanship.

cheering up.

the letters:

IN THE most famous hotanist of his time. Carl Linnaeus 1707-1773), the versatile Mr Wilfrid with the assistance of William T Steam/Collins £3.50 pp 256

RAYMOND MORTIMER

first book, pretending to have ventured further than be had. Next he travelled through Germany to Holland, where be spent three decisive years, meeting cminent naturalists notably George Clifford, in whom he found a generous friend.

He was employed by this Anglo-Dutch financier to look after his botanical garden, zoo and library, and then to write a book about his plants. (Later the ungrateful Linnaeus was to bribe his head gardener to desert him for a post in Sweden.) From Holland he took a month's holi-day in London and Oxford, where he met our leading botanists; and on his way back to Sweden he paid a visit to Paris.

The fame be had already won abroad as a naturalist had not reached his own country; and so be was forced to earn his bread as a physician. Some of his preas a physician. Some of his prescriptions were curious, "If one has a cold and is put to hed between two young people," he wrote, "one quickly recovers"—a statement presumably hased upon the story of King David and Abishag. Like all the highly successful, he owed a lot to luck, or what he thought was a special Providence. Now he cured the cough of a senator's wife, with lozenges not with bedfellows; and she recommended him to the Queen.

Henceforward his career was

smooth. He hecame Physician to the Admiralty and, after that, Professor at Uppsala. Having also heen knighted and then ennobled, be found a sympathetic patron in Gustavus III (the cultivated monarch whose assassination provided the plot of "Un Ballo in Mas-chera"). Though comfortably-off and celebrated throughout the West, Linnaeus found little hap-piness except in his work and his pupils. His health became poor; They remain here in the care of the Linnaean Society.
Although a polymath who wrote

about zoology and geology, Linnaeus won his high reputation chiefly by his classification and nomenclature of plants. His system was based upon their sexuality, the importance of which had been revealed when Linnaeus was a child by the French Sebastien Vaillant. To emphasise the polygamy, polygyny and incest of the vegetable kingdom was at that time, Mr Blunt points out, e dangerous business. Although it Inspired Erasmus Darwin's delightfully quaint poem, "The Loves of the Plants," the Swedish philistines were shocked, and so later was Goethe.

The Linnaean system made plants far easier to recognise, and was accepted even by the Pope: but it was replaced soon after its author's death, I gather, by the Jussieu classification, and hecame totally obsolete when Darwin revealed the true relation-ship of plants to one another. Scientific writings, in contrast to works of art, always become expendable, whatever they have contributed to the ever-growing body of knowledge. Linnaeus still gives delight to his compatriots by the poetic quality of his style, which in translation however comes of on sentimental however, seems often sentimental with its references to Roman divinities. The sea is Neptune and when petals open in the sun sweet Flora comes to lie with

Phoebus."
In this hiography Mr Blunt sbows himself once again an accomplished author. I wish he could now write a similar life of Buffon, who was born in the same year as Linnaeus, and seems to bave found no English hiographer. Dr W. T. Stearn contributes an expert appendix piness except in his work and his pupils. His health became poor; he suffered from fits of depression; and his wife, who gave him five children, was ill-educated and which Cupid is aiming an arrow

Liberty Hall

ART | JOHN RUSSELL

"WHAT the artist needs is part of a sevenfold scheme to simply more opportunities, oppor-show exactly what is going on among that far-from-silent tunities for experiments, for trial and error, which alone can lead to the emergence of those skills which can meet the ever-changing challenge of the bore and more challenge of the here and now." This could come from a mani-

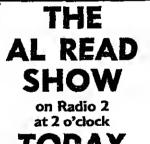
festo by activist groups in London, in New York or in Paris today; but in point of fact it is a quotation from E. H. Gombrich's inaugural lecture at University College 14 year, agn. And it inlerlocks exactly with what Tim Hillon, chairman of the panel concerned, has to say in his preface to the Art Spectrum exhibition at the Alexandra Palace:
"The present art situation is that a large number of people are making art with only a limited outlet for it, with a meagre chance of making a living out of it, and with no common centre."

The GLC remedied much of

this at one stroke, however briefly, by making available the Babrionian spaces of the Alexandra Palace. The intention was that they should be turned for itst three week, into a free direction. of the imagination, in which everybody could do his own thing with no Ar Money-Bags to vay "I'm afraid that's not quite for us" or "Very nice, but we really don't have enough room

SOMEBODY asked me the other day if at a second view I ever changed my mind about a film. alterations in judgment are apt to be downwards. One tries, of course, not to be affected by the ephemeral, but few of us are totally immune to circumstances. A famous propaganda piece such as London Can Take It, I mean, looks one thing when London is heing bombed and another when it is taking nothing but tourists.

A second look alter a brief
interval, though, doesn't offer the same excuse; over a sbort period one's opinion ought to be stable. I must admit that at the start Villain (ABC I, Shafteshury



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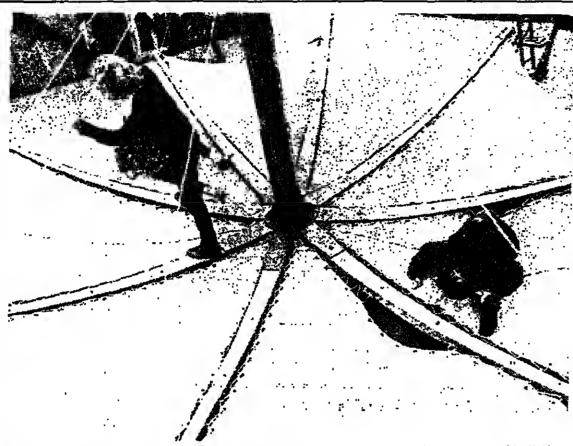
ONE WEEK ONLY

among that far-from-silent majority of artists who are sick of the System. Other shows in the series can he scen in Newcastle, Coventry, Bristol (from August 201, Glasgow and Bangor: the equivalent in Ulster closed in Belfasi on June 19. Our much-abused Arts Council should get ten for trying in alt this: and anyone who is in London between now and August

30 should get up to the Alex-andra Palace, which looks as if it had been taken over by unforhidding pirates of a vaguely philosophical turn of mind. It also offers a wide range of auxiliary events: films, discussions, music, improvised events of a street-theatre sort. Even if you hate the art, the giant telescope on the terrace offers the best twopennyworth in 10wn for those who want lo catch up with the changing look of London.

It would be difficult, as a matter of fact, to hate all the art, because so many kinds of art are on offer, from a large oil-painting by David Hockney, which looks remarkably staid in this context, to work powered by holograms, tape-recorders, flashing lights, purchases of genuine potted plants and wett-scissored extracts from the newspapers of the day.

What the selectors did was to give the green light for work which was above all too big too Ireakish, or ton plainty uncommercial to get into the dealers' galleries. This applied not only to painting and sculpture, in the conventional sense, but to work which moved, talked, same songs or was activated by There is a lahyrlathine and prepassers-by. Anything whatever would do, if it was good enough: on terms other than those of the was the idea, and it was relationship.



Rocking the giant umbrella at the Alexandra Palace

Without a word said, the show in this context, is continuity; let's makes a very good case for hope that hetween them the GLC London as a rille d'accueil: a and the Arts Council will hring the about the short to the context and the council will have the short to the context and the context are continuity; let's make the context are continuity; let's make the context is continuity; let's make the context is continuity; let's make a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is continuity; let's makes a very good case for hope that he we've and the context is context in the context in the context is context. place in which gifted young people from abroad feel at home, as they felt at home in the lo the Museum of British Trans-Montparnasse of the 1920s. This port in Clapham, it's not for the is one of the social messages of the exhibition; and it counts for don't get to see, the pictures at more, in my book, than the hunt all, so fascinated are they by

If people go in great numbers to the Museum of British Trans-port in Clapham, it's not for the for single works of eternal sig- such monuments of the recent

hope Forbes' " Penzance Station " (1924) and its stylish contemporary "The Refreshment Car" by L. Campbell-Taylor turn out to quite good enough for the The Museum bas on view at

this moment some 50 paintings by Alan Denley, who hegan life as a fireman on British Railways. That authenticity is sometimes weakened by a "modern art" weakened by a "modern art" approach, but the two full-size studies, "Southern Wheel" and "Western Wheel" have a plain grandeur that Leger himself would not baye disowned: they nificance. The show gives lhe past as the royal blue 4-6-2 weakened by a "modern art" opportunitles which Professor "Mallard" locomotive, pride of approach, but the two full-size the LNER. No one enjoys the studies, "Southern Wheel" and of them are well taken, it is "Mallard" more than I do, but hecause not even the most gifted of artists makes major art the first time round. What we want, room where paintings like Stan-

But once again it is not a question of glossing or not glossing over violence. It is a case of devoted insistence on violence, Repulsion

FILMS DILYS POWELL

director Avenue: Tuchner; Technicolor; X), which chance to make an arrest. I first saw some weeks ago, shook my self-confidence.

Played by Richard Burton, the central character is a psychopath, inter-action of character. Vic years but of decades. There, I a sadistic homosexual who (wait for it) loves his mother. In the case current cinema mother-love is not merely something out of Freud, it is equated with face-slashing and the enthusiastic use of the cosh; perhaps a time is coming when education will be enjoined to eradicate it. Anybow Vic Dakin (the film is adapted from a novel by James Barlow) lives on the practice of "protection"; and the action proceeds from his decision to move beyond his writers, Dick Clement and Ian normal racket and carry out a La Frenais, had written the script large-scale robbery et a factory. also of that admirable adventure Since the factory is outside his oftey. A good deal of the dialogue own domain he must share the in the first third of Villain spits risks and the proceeds with a and crackles and, in its wolfish

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in 2 programmes

theatre."

DILUVIUM' and

`FESTIVAL'

"Bitingly brilliant

piece of adventurous

Evgs. 7.30. Sats. 5 & 8,15

Michael waiting on the sidelines for the

What made me pause and reconsider came early in the film--a passage of dialogue and the

body nervously puts forward a suggestion that there might be hig money in a raid on the factory payroll. And in Burton's quiet reflective menace, in the defensive air of the informant, in the exchange of bullying and shrinking looks, especially in the clipped warning interrogatives genuine alarm is communicated. I remembered that the script-writers, Dick Clement and Ian own domain he must share the risks and the proceeds with a and crackles and, in its woman couple of other villains (T. P. fashion, amuses. I hegan to McKenna and Joss Ackland). wonder whether in my early revulsion from the film I had mistaken.

Then we were back on the old roundabout. One doesn't, of course, after all the years of armed robbary on the screen, all the hank raids, the escapes, the pursuits, the captures expect any great novelty in a gangster plot; though to he fair while the ideas on which it playa variations aren't new—the wounded thiel, the abduction from the hospital, the abduction from the hospital, the hidden loot—Villain does make them look exciting. The robbery itself, set in the pale dusty colours of motor-roads and a landscape on the point of defeat by factories and urban sprawl, is handled with some dash; the ramifications of the story with its informers and name its its informers and pimps, its inside accomplice and its black-mailed MP (Donald Sinden) are handily tied together.

But when you come to consider it what ties them together is a revolting violence.

The assault on the men carrying

the factory money is an essay in violence: don't just cosh, kick as well. The search for the hidden loot with a half-dying man at gun-point is repulsively savage. Vic Dakin can't begin to go to bed with his paramour (an excellent performance from Ian McShane) without first giving the young man a sickening blow in the stomach. In the end Richard Burton's performance ceases to rely on the profession of acting; it becomes entirely dependent on the exercise of violence. Somehody, perhaps, will say that

and sexual violence into the

I can't believe this is the aim of that Utopian free society one hears so much about.

ON THE question of changing one's mind one ought, no doubt to reflect on what happens when the interval is a matter not of a few waeks or months or even of Rowland V. Lee's Zoo in Budapest I can't admit to an altered opinion hecause I had never until last week seen the film, Made in 1933; it belongs to the list of famous invisibles; and its reappearance (National Film Theatre, August 29) is largely due to the persistence of William K. Everson, whose re-searches in the archives of the Fox studios have resulted in the NFT's current season of "rare and rediscovered movies."

After nearly forty years the playing (Loretta Young and Gene Raymond) looks agreeably but unremarkably romantic; the plot -lbe fugitive from the orphanage, the Zoo attendant sacked for excessive devotion to animals and the truant child endangered by the tiger—has a fairy-tale sentimentality. Frankly it looks a hit thin. But one is desper-alely eager to surrender to it. The scenes, one dissists, with the shattered energy and the essentiage ahattered cages and the escaping great cats are stirring. Hang it all, so they are. And visually the film is certainly magical; Lee Garmes' camerawork with its glimmering lights, its exotic lmages of wandering birds and fighting animals creetes out of the disrupted Zoo e kind of wrecked Paradise. I'm sticking

AT THE Prince Charles Theatre Girl Stroke Boy (director Boh Kellett; Eastman colour; X), mannared Joan Greenwood and that most accomplished of comedians Michael Hordern in e deplorable uni-sex non-joke about a quarrelling middle-aged couple and a son who brings home what they fondly expect to be a girl-

STILL, there are compensations elsewhere. For instance at Academy One, where the Buster Keaton summer season continues until Wednesday, at Academy Two, where this week and into next you can see Olivier'a Richard III; at the Venus Cinema, Kentish Town where The Wanderer, Albicocco's exquisite version of Le Grand Meaulnes, opens tomorrow for a run. And tonight the Edinburgh Film Festival (the twenty-fifth) makes Villain is about people who do Festival (the twenty-fifth) makes hehave in this way and that the a lively start with Milos Forman's ugly fect mustn't be glossed over. Taking Off.

Drums of delight

RICHARD BUCKLE

the summoning conch, the music of the Chitrasena Dance Company of Ceylon, who are in the middle of a fortnight's season at Sadler's Wells. (Rosebery Avenue) is entirely percussive.

drums, but there were too many. Of slung, two-ended drums there were tenor and hass. These were sometimes played together or antiphonally; but the tenor drums alone were also used to accompany female dancers, the hass drums to animate the men. Then there was a smaller drum, which I can only call treble, with an almost metallic sound. There were one-ended drums to sit on the floor, and one big communal drum used by ladies. There were tambourines. tiny cymbals called thalam, brass rings with hells called pantheru which resemble skinless tambourines and are thrown from hand to hand, and an ettachment to the dancer's ankle and hig toe half bracelet, half sandal to ensure that she shall have music

But can man live by rhythm alone, I wonder? Is it because Sinhalese dance music is deprived of pipes and stringed instrume (if we are to judge by this company) that Sinhalese dancing seems an altogether simpler, more childlike art than the varied styles of dance in India? Does the absence of melodic line—except very occasionally in the singing—make it difficult to tell a story?

Although there are comic scenes and masked devils and hopping wooff-wooff raffiacovered lions and in spite of one or two solos and duets by the handsome Vajira and her hushand Chitrasena, who exercises his right as director of the company to expose more flesh than is usual in one of his age and girth, most

The jigging, jumping and tossing of turban tassels are therefore limited and do not show to best advantage in the theatre. But in a procession—yes!—following the great elephant who hears on his hack the Sacred Tooth of Buddha, at the Perahera at Kandy, how grand, how hypnotic must appear the endless file of these darkskinned pounding drummers and dancers, radiant in their byacin-thine falment, godlike in their glittering bats!

DANCE

APART from the human voice and the unearthly crescendo of I tried to memorise the various

wherever she goes. The rhythms were wonderful.

of the dances—and the best ones—are just physical embodiments of the rhythm of the drums.

We sat on five bodies; one laundryman who tied a hundred-weight to his neck and tipped over into the water-butt; one hutcher's man who cut his throat with a rusty knife and died a week after of crystpeles (moral: use a clean knife on these occasions). than many men's. He knew too that the smaller heroism which

"HE DID his almost perfect hest with what he had." John Berryman on A. E. Housman, Berryman ness and vexation for what it follows Auden, Pound and Amis lacked of agony's decibels. Out ness and vexation for what it lacked of agony's decibels. Out of his pain he wrote true chafed poems. The last word of his last

Cornered poet

THE LETTERS OF A E HOUSMAN edited by Henry Maas

follows Auden, Pound and Amis in seeing that it takes a poem, a crystallising into myth, to catch Housman, that haunting presence who was himself so crystallised a myth, Epitome of Englishness, the man of reserve and of deep reservoirs of feeling. Epitome of the ancient universities, the reletter, on returning to the nursing home, was "Ugh."

Good though it is to have The Letters of A. E. Housman, the book is a disappointment. The main reason is simply that there ing letters were already available, in Laurence Housman or in Grant Richards. It is not Mr grievous as any—the fallure to Maas' fault, though it is a great plty, that he has not been per-in anticipation of trouble. plty, that he has not been per-mitted to quote the surviving letters from Housman to the man

he loved, Moses Jackson. The notes are excellent, but there is much wrong with this edition. It prints "about balf" of the 1,500 surviving letters (the blurb should not say "nearly all that survive"). "With certain exceptions I have excluded only short notes dealing with appointments and minor matters of business, and letters whose content is repeated in others." But this is all too vague.

Mr Maas bas, for instance, sliently left out a good many letters that are in Laurence Housman's A.E.H. (Cape 1937). how he went into Poets' Corner, Housman on his reputation but says first that he saw the for heing "morose and nn-Grenadier Guards. The boy snr- amiable"; Housman hoping that Laurence has "by fair means and I think of all I have seen, what has most impressed me is the Guards. This may be harbarian, but it is true.

He never lost the sense that the harbarian may be true.

Lattrence has by rail means and foul together. . . despoiled America of a great deal of its appreciated coinage"; Housman saying in 1929, "I have composed no poem this year": these and the composed should be appreciated coinage and the composed of others are silently omitted.

Often too a sequence is truncated. Why leave out silently the first of the letters to the young American, Houston Martin, which then gives a misleading sense of the correspondence's opening? Or some of the letters to Seymour failing.

Her towers of fear in wreck...

His ivory towers of fear were not to he wrecked. Looking down

His hold the correspondence's opening? Or some of the letters to Seymour Adelman? These omissions do not fall under the heads vaguely mentioned by the editor, and it is wrong to leave them unmentioned and unexplained. Wrong, too, not to specify which of all the letters have been previously published Yet he earned his grim irony and where, about his delicately sombre Mr Maas

> pricked into vengeful gratitude. The name of Housman's sister is mis-spellad both in the family tree and in an illustration. To mistitle Richards' hook (O.U.P. 1941) as "Housman: 1897-1941" has tha effect of mis-dating Housman's death by five years (the index has "Housman: 1891-1936," Which isn't right either).

> The worrying ones are the silent divergences from what is given as the source, "Text: Memoir" or "Text: Richards." In a letter Housman which be treasured all his life, the words "and no one would ever hope for a better friend" are silently and inexplicably dropped. "One of many becomes "one of my"; "seem to me particularly good "becomes" seem to be . . . " 'the emotion

Hearts and minds

THE WAR OF THE RUNNING DOGS by Noel Barber/Collins £2.25 **BERNARD FERGUSSON**

THE Malayan "Emergency." it was euphemistically called, which began in 1948 and lasted twelve years, had much in common with similar episodes in Palestine, Kenya. Cyprus and elsewhere. In each case there was an initial refusal both on the spot and in Whitehall to recognise the size of the potential are here no revelations, nothing threat; an inferior cast of leading which fills in the crucial years. Almost all of the really interest-rose; a reluctance to delegate

> There were two additional. features about Malaya. insurgent leaders had actually heen trained by British guernila commanders during the wat (some slight parallel here with Palestine); and the final triumon was not only the first of its kind, hut affected the whole of South-East Asia. And the eventual cast of leading players, hold British and Malayan, was one of high

quality. It is evident that Mr Barber has obtained much of his infor-mation Irom Sir Roberl Thompson. Sir Robert, although only thirty-two when the Emergency began, had crammed more experience into his young life than almost any of bls cootemporaries. One oI the bandful to escape from Hong Kong in 1942, he spoke Cantonesc and knew more than most men about Chinese secret societies; he had also had two years of fighting in jungle under Wingate in Burma. When the troubles began. he was Chinese Affairs Officer In Ipoh; when they ended, he was Secretary for Defence. Meanwhile he had heen very close, on his own merits, to the men successively responsible for the policies that first emerged and then succeeded: Gurney, Briggs and Templer before turned; MacGillivray, Bourne and Tunku Ahdul Rahman there-

Mr Barber tells his tale clearly

and dramatically, introducing each character with great skill: Mr Maas happans to point ont a had slip in dating once made by me. Since "revenge is a valuable passion, and the only sure pillar on which justice rests," I am probability of the plantations (some heroines bere, too), terrorists both male and female, officials and propagantists on both sides. Some will probable the state of the plantations (some heroines) and female. gandists on both sides. Some will be shocked, as many were at the time, by the authorities resorting to the expenditure of vast sums in purchasing treachery. The chief defence of this is that it worked, and saved much blood-abed in the long run. What really hrought success was three things: the sincerity of the British offer of full independence; a genuine determination to " win hearts and minds," a phrase which will always be linked with Sir Gerald Templer, and the resolution and skill with which Templer and Bourne and all those with them at every level pressed on to achieve their object, despite discouragement—and even

after.

This book is better even than the same author's account of the fall of Singapore. It is also uncannily topical it appears at a time when the World Council cf over into the water-butt; one hutcher's man who cut his throat with a rusty knike and died a week after of exystocias (moral: use a clean knike on these occasions). He himself used a clean knike on almost all these occasions. He knew about his pain—that it was hoth real and a great deal smaller opper." And as on. Housman, than many men's. He knew too who was lacerated by a misplaced in the when the world Council Cr. Seem to be . . . "" the emotion of it condemn terrorist organisations in Africa and elsewhere, it is thus a sulent correction?); "to get" becomes "to get"; book—those on pages 25 and 109, for instance—of what terrorists copper." And as on. Housman, order to make them conform than many men's. He knew too who was lacerated by a misplaced. than many men's. He knew too who was lacerated by a misplaced should induce some supporters that the smaller heroism which comma, would have found such of the World Council of Churches be practised all his life (keeping editing less than inadequate.

disparagement in certain liberal

quarters at home.

September 6 to 11 LITTLE ANGELS PHENOMENAL CHILD DANCERS FROM SOUTH KOREA Evgs. 7.30. Mat. Satfi 2.30.

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Out tomorrow **Dennis** Wheatley



The state of the s

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bookseller Charles Knight, Publishers, 11/12 Bury Street, London, EC3A 5AP.

I AM LOST in admiration of Miss Hobhouse. What industry. what control of material, what domination of ber subject, which is really the development of the building industry in the first half of the nincleenth century, the emergence of Bloomsbury. Pimlico, Belgravia, in fact of Victorian London.

For Thomas Cubitt, "master builder." was not an architect but an employer of architects, one to whom like Hannibal the design of whole towns was entrusted. He rose from nathing to leave a million pounds and was the creator of Belgravia from Knightsbridge to Millbank, Harrods to the Tate, a whole city which has remained surprisingly intact from Belgrave Square, Eaton Square and Chesham Place to the gloomy but comfortable purheus of Pimlico, St. George's Square, Eccleston Square, Lupus Street—with Ebury Street as the frontier. Quartiers assist

I can still remember the 24 bus, the only service that dared to penetrate the wilds of Pimlico, and the view of the river from Si. George's Square and the raffish elegance of Lupus Street, which I associated with the disease of that name rather than Hugh Lupus, the great ancestor of the Grosvenor family.

Belgravia the golden with mink and money blest. l suppose it remains the grandest residential quarter in any capital—or is it outstripped by the Paris between the Avenue Foch and the Avenue Montaigne?

fn my youth "speculative builder" was a term of abuse for one who was held responsible for one who was held responsible for ribbon development. Peacehaven, rows of "jerrybuilt" suburbs, a greedy mantae. Cuhitt, however, had sumething Napoleonic about him; he rose to greatness by taking chances, but also by organising a huge labour force comprising a body of contented workmen as well as every sort of specialist. Plumbers, carpenters, builders, masons, cabinet-makers, surveyors all centred round his works and were engaged on several jobs at a time. He kept them employed, he fulfilled the time clauses in his contracts, paid off his overdrafts and maintained a high standard of workmanship.

One does not hear reproaches about Nash and his terraces levelled at Cubitt. He occupled himself with every

Fair and square

detail, from palaces like Osborne and the corner villas of Belgravo Square, now mostly Embassies, to THOMAS CUBITT, MASTER BUILDER by Hermione Hobbouse Macmillan £12.60 pp 568 CYRIL CONNOLLY

the humblest terraces of North London or Pimlico. The finish-ings were sound, the façades imposing, and in addition he designed broad avenues, easy approaches, churches and public houses for each community Cubitt, besides being a man of his word, a benevolent autocrat many slill standing—and admirable sewers. He worked for efficient enlightened capitalists like the Dukes of Bedford and Westminster, the Lowndes Iamily and the Congress Outcome Victoria and the Cadogans. Queco Victoria approved of him, Lord Carrington was his banker. Although my attegianee has been to Nash I have had many happy hours in Belgravia and Bloomsbury, the two principal Cubitt creations, Even as he built Gordon Square, Tavistock Square and their surroundings she drift to the West was in full swing and the Marquis of Westminster was nelling all the tilled fish as fast as the Duke of Bedford was watching them get away.

Shall fair Belgravia's and expert technician, had vision. One sees it io Osborne, that Claude-like Italian landscape transmit to fame? which is slowly coming into its own, or in his Chinese rooms at Buckingham Palace, furnished from the Pavilion (Albert's a marsh bad been,

Buckingham Palace, furnished from the Pavilion (Albert's idea) or in his plans for Clapham and the King's Road. Belgrave Square, especially with its old railings, is as noble as Eaton Square, with the aun shining through the plane trees on its northern façade, is Parisian, suggesting the Avenue Gabriel. Proust would bave been at bome in Eaton Square though he might In Eaton Square though he might bave put the Guermantea in Mayfair, Cubitt's chief architect, Basevi, seems in a subordinate position compared to Soane, Nash or Decimus Burton.

And whn so vast a work achieved? What name Who raised a town where once

And fenced with palaces our noble Queen? Thine he the praise, O Cubitt! Thine the hand That caused Belgravia from the

dust to rise...

A fairer wreath than Wren's

sbould crown thy brow—

He raised a dome—a thwn

unrivalled thou!

(Mrs Gascoigne: Beigravia).
The Lowndes estates, like Lord Cadogan's, never quite took on the abeen of Betgravia and today are more broken up, with blocks of flats and officea. On the other hand Cubitt, for all his solidity, never achieved the glamour of

Mayfair. The drawing rooms of Eaton Square were a byword for dullness before their conversion into flats, which could not be said of Grosvenor Square or Park Lane.

Brighton also owes much to Cubitt, who carried out most of the development of Kemp Town. He went to some lengths to keep out the very poor and prevent slums from eocrosching on his boundaries thus bringing down the rents. In an under-policed age this was understandable and his snobbery was nothing to that of his tenants. Eccleston and Warwick Squares took as long to build as the much grander squares, such was his difficulty in finding tenants. The north side of Eccleston Square was still un-

Attention to detail, indefatigable energy, financial acumen, sound team-work are not qualities

"The deep blue sea, myriads of

embassies of Belgrave Square and the elegance of St Peter's on our way to Victoria.

finished at his death.

which inspire a biographer and Miss Hobhouse must often have been dispirited by the mass of evidence about Cubitt's activities, so different from the meteoric career of Nash, a true architect rather than a builder.

Perbaps Osborne is bis master-piece. "It does my beart good," wrote the Queen.

10 see how my beloved Albert enjoys it all, and is so full of admiration for the place, and of all the plans and improvements he means to carry out ... Mr Cubitt has done it admirably. He is such an honest, kind, good man

Cubitt and his men provided everything, down to the door mats, boxes for candles, for paper in the lavatories, copper coal scuttles, the fenders and fire-irons; he restored the Elizabethan manor of Barton House, now so desecrated by modern stained glass. The terraces, alcoves and fountains, the Italian gardens, with their magnificent ilexes came under his plan. He was Paxton to the Prince's Bachelor Duke at this villa which rose so strangely beside the waters.

"The deep blue sea, myriads of brilliant flowers—the perfume of orange blossoms, magnolias, honeysuckles—roses on the lerrace, etc., the quiet and retirement," wrote the Queen, "all make it a perfect paradise."

"Our dear old Mr "ubitt who built Osborne"—let that be his epitaph as we hurry for what may be the thousandth time past the embassies of Relegace Square and

Pocketful of rye

MRS WALLOP by Peter de Vries/Gollancz £2 CRISIS by David E Fisher/W H Allen £1.60

JULIAN SYMONS

EMMA WALLOP, who gives a transitions." The book ends with Wallop, is a garrulous, good-humoured widow in a small American town, given to malapropisms and atrocious unintended puns. Emma finds herself portrayed in a suddeoly famous Salingerish novel by her former lodger Randy Rivers, and then ruthlessly analysed in an avant-garde story written by her son Osgood away in New York.

What are her reactions, what

What are her reactions, what do other people in her bome town think, is Randy telling the trutb when he says that it wasn't landwhen he says that it wasn't landlady Emma hut his own mother
who sat for the love-hate portralt?
The answers are the subject of
the book. Peter de Vries is the
most relaxed of American
bumorous writers. The surface
of his writing is bland as butter,
and the mockery of current
titerary and sexual fashions here
is never indignant, always gently
amused.

amused.

This shows particularly in the text of Osgood's story, "The Duchess of Obtoquy," which comes in the mlddle of the book as a break from Emma's lively, noisy narrative. In this very funny joke ahout Women's Lib, a male writer who is left every day in charge who is left every day in charge of a baby dresses in drag so that he can pose as the baby's mother and park it in a day care centre. Arrested on a charge of trans-vestism by a New York cop also wearing drag in the course of duty, he becomes the central and rather heroic figure in a law case, and at the end of it receives an award for "alerting us to the problems of our common buman

MR WATSON here examines various rather disagreeable atti-ludes—escapism. jingoism, anti-semilism, xenophobia, money-

snobbery, sucial climbing, etc.—
implicit, and sometimes explicit,
in the work of the most successfut thriller-writers (Oppenheim,
Wallace, Horler, Rohmer et al.)
of the entre deux guerres; and
to these he superadds, to some

what less convincing effect, a scant handful of the period's detective writers.
Without much surprise lfor to

tell the truth, we have been here before), we learn that the said rather disagreeable attitudes accurately mirror those of the

middle classes to whom, predoninitiate classes to whom, predominantly, their fugitive embodiments appealed. In sbort, the poor otd bourgeoisie has been at it again.

That there is some truth in Mr Watson's thesis no one could

deny. But only some. And in this connection, personal recollection must. I think, count for something. The Brilish middle classes in the Twenties and Thirties.

ties, as this reviewer recalls

them, were admittedly in certain

ways limited and unimaginative.

overall, however, they were toler-ant, kindly and bumane, in actual

fact almost completely devoid of

the deep, dark, dank, dismal complex of anti-social prejudices

Mr Watson debits them with. What Mr Watson forgets is that

many of their representatives were genuinely well educated, at

least up to university level; and that consequently few if any of

them took seriously the sensa-tional effusions which they bor-rowed from libraries to beguile

lheir leisure hours. They were

not, that is, quite as uncritically receptive, quite as suggestible, as Mr Watson's argument requires

Watson's argument requires

snobbery, sucial climbing, etc.

with wife. Reasons for congratula-tion, you might think, but they don't make Barncy happy. they don't make Barney happy. Indeed, the affair is chiefly a reflection of gullt about his Jewishness, and worry because his wife and child have left bim. He is hostile or blankly unco-opera-tive at faculty meetings, and bas bursts of homicidal violence in which he kills first a man in a bar and then a Negro pimp. He ends up totally insane after a police siege of the apartment in which he has imprisoned his

mistress and her son. The facts we are given don't realty account for the extent of Barney's mental damage. Accept his condition, though, and the portrait of a psychotic personality is very convincing—the unauccessful attempt to make emotional contact with his mistress, the passages of meaningless violence, the sharp and sour conversations, the record of the past that Barney plays over and over to see what went wrong and try to put it straight. This may look like one more novel about the problem of being Jewish, but by the end of the book Barney is a real and even sympathetic personality.

SNOBBERY WITH VIOLENCE by

Clear the Fast Lanc by Douglas Rutherford [Collins £1.40]. Another of Mr Rutherford's hreakneek-driving jobs, the journey this lime being along the 3,000 miles from Ostend to

Greece, in an AC 428 with a refrigerated corpse in the boot:
a splendidly heetic trip with
many accidental, as well as many
contrived, near-catastroplies on

lhe way out and on the way back.

In essence a boys' adventure

The Marksman by Hugh C. Rae

(Conslable £1.90). A good fierce thriller, even if a shade porten-

tous in its attitudes and, at times, in its descriptive matter, 100 swampy. Weaver, a success-

ful robber temporarily retired in

Spain, returns to his oative Glasgow to avenge the hideous

murder of his 12-year-old son;

and his search for the two brutes

responsible culminates in san-guinary disaster for himself as well as for them. Mr Rae gives

his villains an Implausibly high

IQ, but they bold your attention

story, but admirably told.

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Criminal attitudes

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Vital currents

THE PENGUIN BOOK OF GREEK VERSE edited by Constantine A Trypanis/£1.10

GEORGE STEINER

Enton Square about 1930: Parisian exteriors, stuffy interiors

POETRY written in Greek con- generous selections from Pindar stitutes the longest uninterrupted tradition ic the Western world," says Professor Trypanis io the says Professor Trypanis io the introduction to this anthology of and, to set beside it, the quiet of Greek texts. "From Homer to the present day not a single generation of Greeks has lived without there are many less familiar expressiog its joys and sorrows in items, from Ibycus, from verse, and frequently in verse of Anacreon and, strikingly, from outstanding originality and Plato. Wherever one looks in beauty." Not only have Greek these first three hundred pages, poets given to western literature almost all the poetic generative. use to this day, but to the epic, In verse drama, in the ode or the epigram, their achievements bave yet to be surpassed.

In fact, this aplendid volume bears out only a part of Trypanis' claim, and the wonder on which it focuses is not really that of chronological continuity. It is difficult to locate anything that is major poetry, let alone a sustained performance by more than isolated, of ten anonymous voices between, say, Callimachua, who died in c. 240 BC and Kostis Palamas whose dates are 1859-1943. Though Trypanis is a careful advocate of Byzantine religious kontokia or the Cretan mystery plays of the seventeenth century, the impression of a vast hiatus from the first century BC almost to our own age is ines-

capable.

It is just this which makes the genius of modern Greek poetry and the obvious relations of that genius to the classic past so remarkable. Neither Byzantine Christianity nor the barsh cen-turies of Frankish and Turkish rule seem to have arrested sub-terranean continuities of imagination, energies moving far beneath the articulate surface towards a distant national future. Only Hebrew could provide a valid

Hebrew could provide a valid counterpart.

Trypanis's choices from the classics are both predictable and persuasive. We are given those set pieces from Homer out of which, quite literally, atmost the entirety of Western literature from Caxton to Pound derives: Achilles' horses, Priam and Hector's slayer in the night-shrouded tent, Nausicas on the shore, the shade of Ajax "burning still," Penelope's recognition of Odysseus I but bad that patient, Colin Watson/Eyre & Spottiswoode Snobhery with Viotence is witty and engaging, with many good incidental insights and with a final chapter on the weary topic of James Bond which treats that battered tay-figure with great freshness and with absolute freedom from idées reçues, for or against. A pity, therefore, that for so much of the book's tength so many of its discoveries are so castly predictable.

Clear the Fast Lanc by Douglas of Odysscus but bad that patient, fellne lady not recognised the beggar from the start?) Much of Sappho is Included. There are

and the tragedians, including the turbulent wonder of the Mes-senger's recital from the Bacchae freshness and, at the same time, decisiveness of statement un-matched since, is overwhelming. That impression comes again

with the last fifty pages, Cavafy's
"Waiting for the Barbarians,"
Seferis's "The King of Asine,"
"The Mad Pomegranate Tree "by
Elytis (the most recent of the poets represented) are classics of contemporary Western titerature. If anything, Trypanis' allocation of space to the moderns looks quite thin. Seven pages for Cavafy, eight for Seferis, as against twenty-two for Palamas. Neither Kazantzakis, the great neotogist and master of Demotic, nor that brilliant poet Nikos Gatsos are represented. Hence a somewhat uneasy balance in this volume between literary and historical existers. On the other historical criteria. On the other band the Byzantine, medieval and romantic texts have hardly been available to the general reader before this.

We are in a period of inspired translation or interpretative imitation. There is nothing in imitation. There is nothing in the Trypanis anthology to rival Arrowsmlth's Aristophanes, Robert Fitzgerald's Odyssey or David Wevit's Pindar. Robert Brasitlach's anthology of Greek poetry in his own French translation remains indispensable. But Trypanis has a very different aim:
"to betp the reader of the
original to understand the text at
the points at which be finds it
difficult." This may be hopelessly flattering to most of us, but it is a perfectly cogent plan and the prose transtations at the bottom of the page are often vivid in their own right.

As one puts this inexhaustible collection into one's pocket (a large pocket), it is worth remembering the sheer publishing skills which lie behind it, the difficult

A selection for holiday reading

PAPERBACK SHORT LIST

We Think The World of You (25p) and My Father and Myself (30p) both by J. R. Ackerley (1Penguin). Respectively a tight. tragic novella of the love between a young man in jall, his ageing friend Frank, and Johnny's dog—loves destroyed by Frank's mother, Johnny's stepfather and Johnny's own stul of a wife; and, in "My Father and Myself," a polgnant autobiography centred on his father, at once a respectable bourgeois and the head of a second, clandestine extra-marital family.

Enderby Outside by Antbony Burgess 1Penguin 30p). Sequel to "Inside Mr Enderby," wherein to "Inside Mr Enderby," wherein the eponymous poet-bero was purged of bis creative leanings and transformed into an ordinary grey man. Now, as a barman, he is framed for the killing of a pop-sioger, escapes to Moroeco, hunts his eoemy Rawcliffe and re-discovers bis Muse. Fast, ferocious, and sardonically funny. Miguel Street by V. S. Nalpaul IPenguin 30pl. Miguel Street is a dotty thoroughfare in Port of Spain, where the Trinidadian child hero lives picaresquely among bigamists, phoney carpenlers and poets, a fireworks man, prolific Laura ("eight children, seven fathers") and other eccentrics. Bright, gay portrait gallery, more like a Carnival parade than a novel. Elegy for a Revolutionary by

Carnival parade than a novel.

Elegy for a Revolutionary by
C. J. Driver 1Penguin 30p1. Fine,
hard-hitting novel by a South
African emigré. He supposes the
planning of a bloodless subotage
campaign in the Republic: the
killing of an African watchman
wrecks the scheme, divides the
conspirators and elicits from one
a full "confession." But the ethics
of treachery, as of politics, are
complex: who is really to blame?

A Crild of the logs by Arthur complex: who is really to blame?

A Child of the Jago by Arthur
Morrison (Panther 35pl. Vivid
and terrifying short novel, first
published in 1896, of a violent
enclave of Shoreditch. Dicky
Perrott is a typical child of a
lerrible slum environment: theft,
mugging, near starvation, vermin
and murderous brawls are the
sluft of this Mayhewish story.

This Right Soft Lot by Edward stuft of this Mayhewish story.

This Right Soft Lot by Edward
Blishen iPanther 30pl. Autohiographical novel of seven years
in a hadly built, badly staffed
South London Secondary Modern
schoof whose inmates are tough,
twisted or terrified—sometimes
all three. Highlights are a school
play and a Swiss holiday excursion
with the lugubrious Mr Bedrock.
Always gripping.

The Hand-Reared Boy by Brian W.

Always gripping.

The Hand-Reared Boy by Brian W. Aldiss (Corgi 25p]. First in projected quartet of "fictitious autobiograpby" running from the Thirties to the Sixties, and coocerning one Horace Stubs. The Hand-Reared Boy is about Horry's precocious, almost Rabelaisian sexuality and his efforts to gratify it as an adolescent. Well written, but it does go on rather.

The Long Week-End by Robert

does go on rather.

The Long Week-End by Robert
Graves and Alan Hodge IPenguln
50pl. "The Living Story of the
Twenties and Thirties," admirably,
entertainingly and shrewdly
assembled. Pollitics, dress,
enlertainment, the arts, crazes,
undergraduate follies, lhe Bright
Young Things and the lerrible
armies of the unemployed, all
leading up to the Hitler War,
are reviewed with good humour
and without rose-tinted glasses.
Mazart and Schubert, by Albert
Einstein IPanther 75p each). The
print is small but the service to
musical readers immense. Two musical readers immense. Two splendidly sympathetic clearsighted studies—not blographies—to supplement ignorance and provoke our own responses.

our own responses.

Pausanias' Gulde to Greece translaled and edited by Peter Levi (Penguin 2 vols. 85p each).

Prosaic certainly, but clear-sighted and merelfully non-committal Pausanias, perambulating doggedly 2,000 years ago, provides a fascinating pre-echo for the modern traveller; and Peter Levi's introduction and copious, spiriled annotations add a marvellously knowledgeable contemporary voice in one's ear.

Archaic Greek Art" (Thames ond Hudson £10.50) mentioned last week is published on August 23.

André Deutsch

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JACQUES SOUSTELLE

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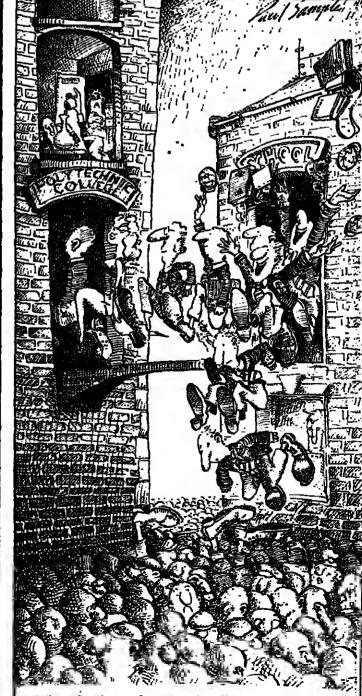
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The books reviewed or advertised in publishers' announcements in THE SUNDAY TIMES

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What further education is oll about for school leavers and where to find the best opportunities: Pages 26 and 27.

Barking up

written an extraordinary book called White Dog (Cape, (2.50)-it's part parable, part confession and part novel. The 'white dog' of the title is an Alsatian trained by white Southerners to savage blacks which wanders one day into the Hollywood home of Gary and his actress wife Jean Seberg. Gary uses the story of the dog's 'reeducation' by a black militant to examine the role of liberalism in contemporary America and his own integrity as a novelist. 'It's a book about not understanding,' he told Pooter of The Times, 'everything that happened in it is true'. A bestseller in France, the book was praised by Philip Toynbee in the Observer for 'its many high qualities-its freshness of outlook, its wit, its general

the wrong tree

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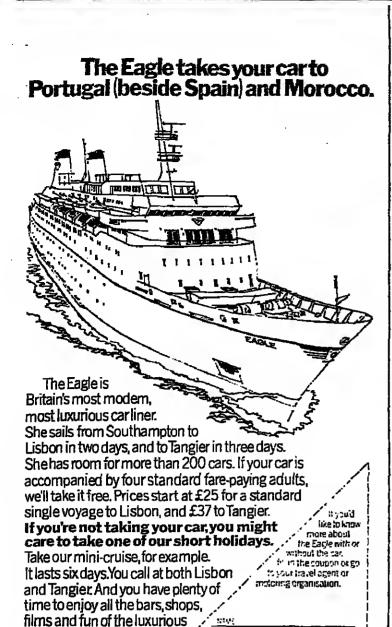
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LOCARNO: 26th Sept. Grapes Festival, 19th Oct. Chestnut Festival. ASCONA: The 26th Festival of Music Ascona 1971, 26th Aug.-11th Oct.



Sheba-land by air



We took the regular three-day Ethiopian girls in Addis Ababa: even prettier ones in Harrar "Historic Route" plane hop (there are more leisurely four- saw the source of the Blue Nile marvellously equable climate.

and five-day versions) round the in Lake Tana, and one of the lit's not homogenised yet.

unbelievably heautiful highlands of the Queen of Sheba, Prester

John, King Lalihela and the in clean, comfortable botels and chat (the local pot) to a lush includes the Bile Nile Coptic Christian church. We saw at e pleasant food (Italian influ- plateau that reminded us, aston- the Stock of the Sheba, Prester and drove up a Getting there: Thomson contractes on the bits like his limit of the plateau that reminded us, aston- the Stock of the Sheba, Prester and one of the It's not homogenised yet.

Weekly from next one day we flew to Dire Dawa BBC1 at 5.40 pm.

In the desert and drove up a Getting there: Thomson contracts on the bits like his limit of the prester of the stock of the sheba, and the stock of the sheba, and the stock of the sheba.

Coptic Christian church. We saw ate pleasant food (Italian influ- plateau that reminded us, astonthe 3000-year-old obelisks of ence is still strong), and drank ishingly, of Central France, and Axum, the fabulous mediaeval excellent Ethiopian wine and on to the walled Muslim city of rock churches of Lalibela and the coffee. It isn't a trip for the faint- Harrar. Here Rimhand lived strange castles of Gondar. We hearted, though, in spite of the for 10 years, here Haile Selassie

was born and here the great spice and vegetable market is as it has been for centuries (except for a few aluminium pans for sale). It's also famous for basket-work and antique silver jewellery from the nomad tribesmen, on sale in hidden-away houses behind courtyard doors. The women wear brilliant clothes and have their hair in dozens of tiny plaits. In a land of beautiful

women, they are the loveliest.

Another day we took a car
200 miles down to the Rift Valley
lakes on the road to Kenya, through a country of acacia tborn-scrub, and suddenly we saw there was more to Ethiopia even than the Historic Route. It's a great country for wild life. Wc saw the brilliant blue and green of a Snperb Starling, glimpsed one of the thousands of Great White Pelicans which live on Lake Shala (ITV had a programme on them last Tuesday), and could, if we'd been lucky, have seen flamingos. If we'd taken another road, we could have seen hippopotamus and Greater Kudu.

While we were out there we saw Jeffery Boswall's remarkable series of half-hour films for the BBC: and found out how much more flora and fauna we had failed to see. Anyone who missed the Boswall series last year and wants to know what he or she could see in Ethiopia has another saw the source of the Blue Nile marvellously equable climate. chance: they're heing repeated in Lake Tana and one of the It's not homogenised yet.

Getting there: Thomson Travel do a 17-day package trip from \$269 which concentrates on the historic route buillicity to the builling of the Blue Nile and Tissel Falkand Koko Bam. Wings do e 14-day tour starting on October 18 for \$250-tour starting of \$250-tour starting on \$2 Susan Raven

Flyaway cruise ships

An important reason for the upsurge in these fly-cruise deals is that several lines have negotive for cheaper flights to island jumple of British to island jumple of British to island jumple over 14 days. The exception is an ing-off points. One big British tour operator, Horizon, is also introducing the first charter flights to Miami using Caledonian-BUA Boeing 707's.

Since these particular inclusions below the starting inter-island cruises while its Clark.

re the 11 14-day cruises out of Nassau and Port Everglades, for the Andes castaways to be told that even if they miss the ship they don't have to miss the hoat. The old lady's demise coincides with the first really full-scale launching of fly-cruises to eight days at sea plus three in Miami to eight days in Miami. Fares are between the west Indies. Britons will days in Miami. Fares are between the choice of 15 or more cruise ships sailing from 10 ports among the islands or from the Cruises. is operating 18 voyages.

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cruise ships sailing from 10 ports
among the islands or from the
USA on a cat's cradle of routes
with two ships, Regina from the small, but luxurious Greekand on voyages from a week to
more than three weeks in length.

A Greek company, Chandris
day voyages by the German ship or a mere £1,821 to £5,700 for
Hanseatic and the 20-day ones of
Hanseatic and the 20-day ones of
Hanseatic and the 20-day ones of
Holland America's Rotterdam.

Bill Giento

Bill Giento

the Maris, makes 21-day cruises from San Juan, Puerto Rico. Their berths are from £450 while

the others sell from £275.

The French are represented by the De Grasse—formerly the Norwegian ship, Bergensfjord— which was hought to replace the Antilles wrecked on a Caribbean bean cruise at Heathrow.

For that pinnacle of winter holidays, the Andes—last of the full-time, first-class British cruise ships to sail from Britain—has been turned into razar blades at the shipbreakers. It is almost as if the Athenaeum had been demolished to make way for council flats.

It is probably no consolation for the Andes castaways to be told that even if they miss the ship they don't have to miss the hoat. The old lady's demise coincides with the first really full-scale launching of fly-cruises to the West Indies. Britons will days in down to tbe Amazon and Martinique on 8 to Lucia is also the starting point for Norwegian Caribbean bights to Miami using Caledonian—line's hrand new, purpose-built southward, making fortnight-long although it will fly over far nore southward, making fortnight-long although it will fly over far nore inter-island cruises while its Sky-ward and Starward form part of Britons to certain cruises I make a point of detailing them. There ship they don't have to miss the hoat. The old lady's demise coincides with the first really full-scale launching of fly-cruises to the west Indies. Britons will have the choice of IS or more cruises ships sailing from 10 ports among the islands or from the USA on a cat's cradle of routes.

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BONNIE, BATES & BACCARAT by Ernestine Cartes

ONNIE CASHIN bounded into London last week on her way to Ireland, then the Continent, with her eyes fixed on Peking. Peking is at the moment just a dream, but the Orient bas always had a special lure for Bonnie, dating from her youth in California, a State that looks across the Pacific to the Far East.

We met in the Bonnie Cashin Room at Liberty, where Bonnie blue-eyed and pink-cheeked in navy jersey pants, a navy polonecked sweater and a fringe tweed ponchu, her head wrapped in a tightly-bound scarf, perched on one of the model stands and talked.

The layered look which has been so strong this summer was pioneered by Bonnie. It was christened by her, too, and her word "layerings" is immortalised in the Fashion Dictionary. Layerings won her a Nieman-Marcus Award in 1950, the year of her first collection in New York. She remembers that the star of the collection was a short skinny jersey dress, under a shell jacket in vicuna, both covered by a voluminous coat. Today her layerings start with a body stocking, go on to long-Johns or pants and tunic (both in jersey), a hooded coat in double-faced wool jersey, leather-bound (a Cashin signature), and over all, an enveloping cost.

Cashin signature), and over all, an enveloping cost.

Bonnie Cashin has applied layerings to gloves. Woolly mittens keep hands warm under deep cuffed leather gloves. The cuffs can fold back to make a muff. Another glove is very long and tight to go over sweater sleeves under capes or ponchos. Many are hand-stitched, in graphic designs, "My gloves," says Bonnie, "are for sporty hands, capable hands, no buttons or bows."

Her bandbags are layered, too; bags within

capable hands, no buttons or bows."
Her bandbags are layered, too: bags within bags, in soft leather. "They're going great guns," says Bonnie happily.

Bonnic is the great American independent. She thinks today is an exciting period lo live in, and finds fashion lagging behind. "Designers should project into the future use the new machinery and the oew techniques."

she is one of the very few designers to be given retrospective shows. The first was at the Brooklyn Museum in 1962. The second was here in London in 1966, put on by Time & Life. Her clothes are in the fasbion collections of the Metropolitan Museum of Art. But she was still excited to find that she will be represented in Cecil Beston's exhibition at the Victoria & Albert Museum. "Lady Eden has given a pair of leather pants I made about 1454 or 1955, I called them cobbler's pants because there

leather pants I made about 1954 or 1955. I called them cobbler's pants because there was a deep V inset in front that buckled behind like a cobbler's apron."

Bonnic's conversation is a series of kangaroo hops: from fashion as fashion ("I call my fastenings 'hardware' because that's where I got them. I was the first to use turnscrews instead of buttons. I got awards for my hardware. Now hardware's everywhere"), to fashion as theory ("It must be constituent; it must bave a reason for living"), to art ("I've been doing lots of sculpture in wood and papier maché; painting, too—lots of experimental things"), to industrial design ("Buckminster Fuller is my master, He once said. 'You know I find the public twenty years behind new innovathe public twenty years behind new innova-

Bonnie hasn't had to wait quite that long but she figures a new idea takes ten years to pay off. She considers her success "slow and solid," and she is not, I think, too surprised to find that her clothes have become classics.



TWEED AND LEATHER by Bonnic Cashin: Cream tweed, checked in red and navy, bound in blue leather and string belled in blue leather, fastened with gilt turn-screws. £109, exclusive to Liberty. Nory copeskin, wrist-length gloves. E3 of Debenham & Freebody; navy court shoes, £14.50 at Russell & Bromley; navy sheer tights by Wolsey, 35p, of D. H. Evans.



TWEED AND LEATHER by John Botes of Capricorn: Long, straight coat in blue. black and brown tweed, sip-fostened, leather-bound. With matching leather-edged trousers, £47.50 of Liberty. Brown

capeskin glores, silk-lined, £5.90, of Deben-hom & Freebody; brown suede lace-up shoes, suede-heeled, £16.50 at Charles Jourdan, Old Bond Street.

Hair by Herra at Vidal Sassoo

B ATES (first name John) bas one of the softest voices and one of the steeliest minds in the busines. Topping his six foot three, pin-thir ness is a handsome, aquiline face on whic a wry smile is a permanent feature. H seems shy, looks elegant in a navy blaze grey trousers (" I bave suits I never we: the jackets of ") and a pale blue satistriped cotton shirt ("made by Jea

Varon "). With Eric West and Bernard Bragg, is set up Jean Varon 11 years ago, "longer be says, "than I care to think about." Fro the beginning he has been an independen Independence is not always easy in a busine: as based on uncertainties as fashion, b John Bates' seeming shyness masks a roc

as based on uncertainties as fashion, be John Bates' seeming shyness masks a roulike determination.

This determination was most apparent; his winter collection for Jean Varon, who against all trends, he showed only hig waisted, ankle-length dresses. This was a outstandingly courageous collection, and; it turns out outstandingly successful. Or dress alone, has been sold over 4,000 time and, says his manageress, "the orders a still coming in." Two big American stor have booked in for his mid season collectio something they rarely do. "It's giggle time says John Bates.

The dress has not only sold here but the United States.—New York, Washingto Chicago, Houston and Cleveland. You can sell in the July Vogue, in boney wool ar Courtelle jersey, the fine tucks of the highodice released into the full skirt, worn ovone of Mr Bates' handsome shirts, deep collared, the full sleeves ending in frills cuffs, banded and tied.

The shaping of the bodice foreshadows

The shaping of the bodice foreshadowe

The shaping of the bodice foreshadowe the pin-tuck shaping that was the key the Cardin collection. But John Bates has stylish record of being ahead of Paris.

Just over a year ago, John Bates starte an ancillary company called Capricorn, Je: Varon specialises in dresses; Capricorn coats and suits. Now six collections of Capricorn has still not had the same accerance as Jean Varon. It is one of the man curious anomalies of the fashion industithat strong individuality seems to set a buyer resistance. To me, these smaltremendously personal collections are near couture thinking as one can find ready-to-wear.

"I do things" says John Bates, "that think look super." But because his conce of skirts and coats is so unexpected, peop (and by "people" Mr Bates means buyer shy off. "There is." be says about the column we photographed, "a lot of thinking behit that shoulderline."

It is a dropped shoulder ("a line that mo people are frightened to death of ") for eamovement with room for sweaters undeneath. Coats to John Bates are to go on to of things; they should be easy and comfor able. "And they've got to be different. I point prodocing what other people a

point prodocing what other people at designing."

Prices at Jean Varoo are roughly from £3 to £40, at Capricorn from £25 to £7 John Bates wants to keep bis prices dow for be bimself is a mood buyer, but I does not economise on fabrics.

"For Capricorn I use Garigue tweeds and double wools, but I try not to put too mut into them: intricate detailing, expensi buttons, trimming. When I was training was always being dinned into me 'take of the buttons, take off the bows, take off the firills. Design a silhouette.' A silhouette the most difficult thing to do."

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KEEPING UP

BACCARAT are the first British manufacturers to British manufacturers to be given a boutique in Harrods. This is also Baccarat's first retail outlet (another follows McDonald's in Glasgow in three weeks). This is pretty good going for a firm only four years old and Baccarat have done themselves—and Harrods—proud.
Baccarat's boutique, designed by
Alan Fuller, sparkles darkly in
wine and salmon-tan, the walls wine and salmon-tan, the walls felt, the cotumns mirrored, the ceiling of stainless steel tiles with mannequins in chrome. Displayed by Tom Ellery are Baccarat's coats, suits and dresses, shirts and skirts, hats by Buckle Under and six models by Bill Gibb, the latter two exclusive to Baccarat at Harrords.



BY BILL GIBB Jor Baccarat of

Christian $\mathbf{D}_{\mathsf{ior}}$ London invite. you to view their Diorling autumn collection Monday 16th August 9 Conduit St

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Helena Rubinstein

B9.Weidenfeld & Nicolson published last week at £1.75. Unlike the comedians up front, who tend writers are a jolly lot. Certainly no first-time mother could hope to he solemn creatures, the scrip-Geen is. He goes in for skylarks ike taking out a writ against Billy Cotton for interfering with the quiet and peaceful enjoyment nf his Saturday nights; and his latest is an advertisement in The Times abaching himself from any debts the Government may incur by joining the Common Market. He talks about the hang-ups of

the comedians he's known. Hancock for instance, and says he doesn't think he's met many who are funny in themselves. What sometimes seems spontaneous is more often memory. That's what good comedians have: a good memory. Perhaps there is a memory. Perhaps there genuinely funny man, says Geon, and that's Tommy Cooper, prohably because he is just a little bit genuinely mad.

Geen seems free from hangups himself, except that he thinks Zealand hefore the noise in tiny urine sample. It can be used Britain drives him out of bis after 12 days following the time

And he did have this thing about having to write a novel He took a year off to do it, which could have been an expensive year since scriptwriters make a lot of money and generally speakln? novelists don't.
As it happens. Ned Sherrin has

already bought the film rights. THE THINGS that mothers

need to know are endlesshow to get help in the house. where and how to shop, what to

Frith can more mountains. She's o bia strong girl. D. J. Walsh

Can o transrestite Recert to his former self By putting the frock; back? Andrew Paul

and earning pin money at home- cestershire. to have all the answers at her fingertips. Moira Keenan. formerly of The Sunday Times and now women's editor of The Times, has provided most of the answers in a new, revised and fuller edition of Happy Families, The new edition is made even more useful by the inclusion of

the Garnstone Press, the book costs £1.80. NEW do-it-yourself preg-A nancy testing kit is on the market. It is called Apprelim (a rather corny amalgamation from the words apprehension and climinaled) and the tests it has undergone persuade us that there

organisations and addresses from

all over Britain. Published by

is none better. It consists of two solutions he'll have to go and live in New which have to be mixed with a Zealand hefore the noise in tiny uring sample. It can be used

wanted tobe

an explorer

COUPLES

Secretarities whose riotous viscon the functions and what to do of an expected period. The kit scriptwriter whose riotous when the fuses blow or when costs £3 and contains enough first novel, Tolstoy Lives In 12N you're ill. Then there are solution for three tests. It stores children's parties and what to do for two years. From Apprelim, about them, clothes and schooling P.O. Box 23, Redditch, Wor-

> THIS STORY comes from a student who is making hollday pin money selling clothes in Kensington High Street. It demonstrates a difference in shopping habits on the two sides of the Channel that the Common call hever hope to

obliterate.

A French woman came into the shop, selected a garment costing £7 and then set to work on the luckless student to get the price reduced. She presented an inventive variety of unconvincing reasons, from the creases the dress bad collected at the folds to the extreme poverty which was ber unhappy lot in life.

When she had finally per-ceived that the girl was powerless to reduce the price by one new penny, the French woman took out a wallet bulging with £10 notes and paid the £7 for the

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YOGURT used to he strictly for and less fat than the equivalent the bealth faddists but now the amount of milk. British are swallowing over 260 million cartons a year. Child-ren are particularly fond of it and it makes a nourishing and

- Care to join an expedition

to find dirty dishes?

by Calman

What many of the British have not yet cottoned on to is that it can make delicious cold sumeasy pudding when simply sprinkled with brown sugar, with some honey stirred into it or whisked up in the liquidiser with mer soups, can be used to thicken sauces, or as a salad dressing. Margaret Costa in this week's Colour Magazine gives fruit. It is also a useful food for many useful ideas. slimmers, having more protein

Commercial yogurt is on the whole expensive and nothing like so nice as home-made yogurt. This week the Sunday Times offers readers a machine which comes complete with Bulgarian yogurt at a time for a fraction of the cost of commercial

SUNDAY TIMES SPECIAL

within a very sbort time.

rogurt culture and full instruct well mixed in. The machine is tions for making up to 11 pints then plugged in and left for 12 hours the first time hut for only

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yogurt The machine costs £3.99 and should easily pay for itself

To make the yogurt is simplicity itself-boiled milk should be allowed to cool to finger temperature, the culture added and

five hours each succeeding time.

any notice of Jilly was in the summer of '51 by the side of likley municipal swimming pool. She must have heen ahout thirteen at the time. I heard one northern matron say to another:
"Really I do think it's time Jilly's
mother made her wear a top."
The scene is engraved on my heart—a laughing little girl dahhling her feet in the water and already at that age incurring the kind of disapproval which seems to follow her wherever she goes.

Over ten years later I married her. Now cast in the role of her husband I live half in the goldfish howl, half out of it, a sort of social amphihian.

THE FIRST time I hegan to take

Not long after Jilly first started to write for the Sunday Times, a fat white lady deposited herself, like a leaden swan, next to me on the sofa at a singularly boring party in Finchley.

"And how do you like heing Mr Jilly Cooper," she hissed. Until that moment I had never given the matter a thought. The sudden realisation that this was how some people regarded me, and indeed, how others thought I regarded myself, came as a profound shock. More recently have had to accept that there are some who believe that I don't exist at all. The other day the phone rang.
"Jilly Cooper, please," said a

voice of indeterminate sex.
"Who is that apeaking?" I

"Never you mind," replied the voice. I replaced the receiver.

On the other band those who do acknowledge my existence regard me with either sympathy or extreme pity. A woman came up to us at a party not long ago and said, glaring at Jilly: "So this is your husband," and then

added to me, "you poor dear." Certainly many of the people who write to Jilly seem to have got the impression that I live out my days caught hetween the Gorbals and one of ibose friezes that only men are allowed to see at Pompeii. In fact I don't think our life is very different from that of countless other people living in small houses in London,

trying to make a living and bring-ing up lots of children and cats. Many of their letters too suggest that I am long suffering and even of great goodness. Others suggest that I sit around all day in a pink jock-strap talking about knickers and my first wife.

Some herate Jilly for revealing too much about her private life

As Jilly Cooper is taking a well-earned rest, we asked her husband Leo the question every one of her readers must have asked. What is it like living with



hut in fact she writes very much less about it than other thines. It is just that when she does write about the domestic scene more people than usual seem to hecome irritated. Perhaps they resent happiness in others but they need not worry on my

behalf. The relationship does sometimes come under siege. Jilly was once pursued by an ageing mandarin from the hook trade who would appear on our doorstep armed with hottles of champagne and wearing, hopefully, co-respon-dent shoes. I think he thought

that Fulham was in the country.

Another time she was pounced on hy a distinguished novelist in a taxi but was found not to be plying for hire. Nothing like

that ever happens to mc.

We come into contact with some distinguished people, though. Only the other day at some party or other, I had just avoided shaking hands with Mr Heath and was altering course towards the driver table within I towards the drinks table when I heard Jilly assuring him that he was doing a grand job, which must bave beeo an enormous encouragement to bim.

Last week the phone rang and a voice said "Helen Gurley Brown here," just like that. It reminds me of one of those encyclopaedia ads which promise you that "A host of the world's most dazzling persocalities will march through your lounge."

Obviously the idea of our

domestic scene really troubles some people. As I write this Jilly, wrapped only in one of the baby's cot blankets, is stand-ing in the kitchen snrring boiling cabbage with a teaspoon. She is gazing out into the garden, whose early spring promise has been obscured by weeds and inertia.

There stands the pram in which I helieve the haby is lying. although I have not actually seen her this morning. In the dining room two 14-year-old girls, one of whom I do not recognise, are playing Canasta. From upstairs comes the sound of illicit hammering and running water which means that our soo is alive and well. Three cats are asleep—a jumble of tabby fur in a pool of sunlight by the window,

In her own room, the nannie

sits serenely, crocheting rainbowcoloured waistcoats for other diminutive Australians. Looking outside by the overflowing dustbins I can see three plates of onconsumed cat food, awash from a recent rain storm, walting to he cleared up by me or hy some neighbouring tom cat who having gorged himself, will then slink into the house and regurgitate it all in the bath.

Every 30 seconds or so.

Heathrow bound, a jet rours low overhead hlotting out for a blissful moment the vibrant soul music from the house next door. (Jilly thinks) are due for drinks. but she can't remember who they are; any more than she remem hered that the people who came to dinner two nights ago were coming until they rang the bell.

Yesterday, while I was in the house the telephone rang 17 times. Three times for my

daughter, four times for the nannie (probably Australians inquiring after their walstcoats). two wrong numbers and one for me asking why I bad not turned up to play in a cricket match. The rest were for Jilly: mostly

long and mercifully unheard diatribes from the caller punc-tuated by gasps of simulated hor-ror from Jilly as some girl friend reported. no doubt with gory details, the dreadful things that yet another man/husband/parent/boss had done the day before.

A normal Saturday at the Coopers. At the moment, although Jilly does not know it. the receiver is off the hook.
On the other hand, I'm not, and

An open and shut case WHEN IT COMES to discussion

of that vital aspect of the Great Dehate, should our licensing laws be brought into line with those of the Common Market countries, opinion holds no balf measures.

There's Mr Maudling, who thinks the laws are "archaic," and if a Home Secretary publicly considers a law to he that, then it must indeed be a curious relic. To put words into action, he promptly appointed the Erroll Committee to consider reform, and this it is now doing. It conducted its first field research last week with what Lord Erroll descrihed as a "convivial" tour of some of Sheffield's 533 pubs.

Then there's the Association of Municipal Corporations which, while not noted for uninhibited imbihery, wants drinking to be permitted from 9 am through to

become a cross between a histro, an estaminet, or a hiergarten," he says, thus conveniently Ignoring all those British tourists flocking to histros, estaminets, and hiergartens. And, more to the point, assuming that Continental hours would mean the end of the British way of pub.

The Erroll Committee can consider evidence to the contrary. This is the experience of British puhs which already run on Continental lines—on the Continent.
Paris, Brussels, and The Hague all
hoast them, for instance. Allied
Breweries, which has taken
over Holland's second higgest
brewery, is concerned with three
in Rotterdam alone in Rotterdam alone.

The Double Diamond was the The Double Diamond was the first to open there, some 18 months ago. It is furnished in a Victorian idiom—from a bull-dozed London pub—right down to its snoh bar, stag heads and crinkled advertisements for 1 gill of gumption 4d, and meals, pot luck, 8d. It is in mellow contrast to the drah modernity and energy to the drab modernity and energetic statues of central Rotter-dam.

dam.

The hospitable landlord, George Olman, has already found it sufficiently successful to follow up with a discotheque Dive Bar and, in June, with the Big Ben, a handsome and palatial puh under Rotterdam's own clock tower. There is a cheerful terrace, music, a dartsboard (the Dutch try to play underarm) and, aerved all through the day, coffee and food of an interesting nature. Devils on Horseback, for instance, which is something satanic to do with prunes and mango chutney.

The pubs are open from 10 am

The pubs are open from 10 am to 1 am and one hour later at weekends, but not every har of each puh will operate all this time. The staff work a shift system, 45 The staff work a shift system, 45 hours a week, and serve hoth at the bar and to the tables. A customer is given a single bill for all his drinks, which saves time in handling money. Drinks are expensive, but there is value added tax and a generally higher cost of living in the Netherlands. Donble Diamond ia 30p a pint.

One British exile in the city makes the point: "I see less drunkenness here than I do in

They said that Goebbels couldn't do n proper goose-step. But that was only propaganda. Guy Rowston

Be warned my peach-If you make n date To pear off with n nut like him He'll prune down the edges Of an otherwise plum nffnir. David Gibbons Britain. Having more time to drink, people drink slower." This

means, too, that hars do not have to he packed with staff as in the English crush hours. George Olman himself has no

doubts. "Your system is no good," he says. "When In London, if I want a drink in the afternoon I can't get one, and after the puhs shut in the evening And there's the Licensed Victuallers, whose London Central Board secretary claims this would mean beer at 50p a pint. "There's no evidence to suggest that the British public want the pub to after the puhs shut in the evening I have to go to a night club and pay a lot of money. And you can't take young children into your puhs."

One of George's harmen, a Welshman insists that children. Welshman, insists that children,

who are allowed into Dutch pubs and hars, cause no problem. " But then children are better behaved here anyway and show more respect for their parents." They can't, of course, he served with alcohol.

The trend in Britain for pubs to close down (30,000 since the war) would certainly continue were we to adopt open-ended hours, preferably chosen at the landlord's discretion. But the good pubs should thrive. Trade has been increased by attracting women, and the next logical step must be to increase family trade by admitting children. (They could be restricted to one part only, as is expected to he recom-mended by the Erroll Com-mittee.) And then, at last, the public bouse will be just that.

Roland Adburgham

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Jersey means

LOOK: A good time had by all

In closely-knit communities, and traditions survive. Such a community are the porters of Covent Garden, where births, deaths and marriages are cele-brated spectacularly. LESLEY GARNER reports.

GARNER reports.

IT WAS the last of the great Drury Lane socialite weddings. Mr Osborne, who sold haoanas in Short's Gardens, said so and his friend Ron, who was missing an afternoon's racing to be there, agreed with him. Down the table the butcher frum Seven Dials and his friend Ted had eased their jackets off, the better to tackle the soup, and warmed eased their Jackets off, the better to tackle the soup, and warmed by food, friendship and white winc, the entire company was singing, between mouthfuls, "Mammie." "Me and my Shadow" and "Nothing could be finer than to be in Carolina in the morr-hor-horning," while the bridegroom's grandmother rose from her seat at the ton table from her seat al the top table and accompanied them on the

Beverley Margaret Ellis from Beverley Margaret Ellis from Drury Lane. Covent Garden and James William John Kerns, a foreigner from Euston ("You'll see the difference tater." said Junior Johnny Cracknell, the bride's c buillient stepfather. "They even talk different from us") were married at 4 o'clock in Saint Giles' Church, Holborn. Beverley arrived in a horse-

Beverley arrived in a horse-drawn carriage, dressed in yards drawn carriage, dressed in yards of pale chesinut and white lace, her skirts bunched into a great train. Her hridesmaids carried fluffy white parasols and wore mauve lace dresses and white sombreros rippled with lace frills like consecutive waves on a seashore. And when Mr and Mrs Kerns emerged, the sun shone brilliantly and bus-loads of tourists, stuck in Iraffic jams outside the church, whirred their cameras.

A slightly desperate master of ceremonies al the Tavislock Rooms did his best to organise a reception line and tried to net the guests and pin formal names on them before the line swallowed them up with affectionate cries of "It's Granny Ellis—hello love —oh, hello Auni Nellic."



Junior Johnny Cracknell welcomes the sum after the rain as his newly-wed stepdaughter leaves the churth

dresses and split skirts with hot dissent between dlners and the pants and satin cocktail dresses punctuated with orchids had shed their special wedding hats-universal cartwheels of tulle and lace. And Junior Johnny Cracknell, who was footing the simply enormous bill, swept round the tables in a grey morning cost, beaming from behind his glasses with the satisfaction and pleasure of a mao who can be seen to

be doing everyone very proud.

be doing everyone very proud.

"There's dinner later," be said.

"And a party. There'll be a few turns, you'll see. And there's plenty of gear—we're only bere for the beer."

At 6.30 we all descended to a mirror-lined ballroom, where dinner-jacketed bandsmen played violins beneath ceiling grilles plaited with plastic flowers. Gladioli stood sentry guard over tables laid with neatly dissected portions of melon, and the melon was followed by asparagus soup and the asparagus soup was oh, hello Auni Nellie." and the asparagus soup was Ladies in gilttering sheath followed by a dish which caused

"It's fish, love," she said and half the people were convinced that it was indeed fish, while the other half swore that it was something wrapped round minced chicken. The argument was settled by an apologetic waitress who said it was "cantellona" but we were well filled with winch that steers and made with winch the steers and made with winch the steers. by that stage and we didn't care.

"Weddings weren't like this in the old days" they said, as the waitress took away the empty plates and brought round the roast and carrots.

"Bangers and mash and a quart of beer under the table." "No, a barrel more likely—and they went on for a week!"

We rose and fell to a series of toasts—"Bev and John would like to take wine with all the couples who are bapply married, back to the ballroom and the with all the gentlemen who wish they were single again, with all and Gay Gordons and the Twist,

the gentlemen who would have stood up then but are afraid of their wives."

The bridegroom's father made The bridegroom's father made a speech about bow Bev had wanted to be a princess and they were doing their best in make her feel like one, and the bridegroom was overcome with emotion during his speech and infected bis mother with tears and everyone liked that.

"Oh, he's crying," said warm-hearted lady guests, midging each other. "Isn't that lovely, eh? "

"Seven and three quarters, that dinner set me back," said Junior Johnny Cracknell, when we had staggered from the tables and gone upstairs in search of more gear. He'd changed out of bis tails and the groom and ushers had put on floral shirts—only the bride kept on ber wedding clothes. When everyone went back to the ballroom and the dencing started with snot waltzes.

and the kids were racing round chasing balloons with "Bev and John" printed on them, there were even people to be seen wearing earpet slippers with woolly pompoms on, smuggled in for the occasion. You never saw a crowd

occasion. For never saw a crowd
inf people so determined to relax
and feel at bome and have a
really good time.

Nobindy got home till two.
There was more than one persou
who fancied standing up with the who fancied standing up with the hand and singing and as I left, the hallroom was rich with green, red, blue light shining on demonic rings of dancers doing "Knees Up Mother Brown"—children and teenagers and grannies, all capering and swaying and skipping round the floor.

And in the ladies' cloakroom a little old attendant in a black

little old attendant in a black dress sat guard over two sbelves delicately loaded with tulle and lace cartwheel hats—cyclamen pink and sweet-pea mauve and white, settled there like exhausted butterflies.

Taking too much cover?

ARE YOU PAYING too much money every time you go on boliday? Over a million people may be doing this because of confusion about insurance.

Proper cover abroad is, of course, quite vital and insurance

companies offer package policies at around £1 to £1.50 per person for a fortnight, usually covering medical expenses, loss of luggage and money, and personal accident benefits. But few who sell these policies bother to point out that householders and their families may already be covered against

may already be covered against part of the risk.

Many careful bouse owners insure themselves against loss of possessions as as extension of their ordinary domestic policies. This means that if they take out a boliday policy which insures them against loss of haggage they may be wasting their money.

The law wisely insists that nobody should be allowed to profit from his disasters, so no matter

from his disasters, so no matter how many premiums a person pays, he can never recover more than the value of his lost property. Indeed, if a customer insures himself twice over against the loss and then insure that less that luss and then incurs that loss, the insurance companies begin to wonder whether or not it was intentional. If two companies cover the same risk it is up to

INSIGHT Consumer Unit

them to decide the proportions paid by each to meet the loss—and between them they will be certain not to go over the lop.

Since the companies usually do not bother to ask whether baggage is double-insured until the claim

is double-insured until the claim filing stage, it is clearly up to the customer to avoid falling into their trap in the first place.

The first step for the householder is to check whether bis domestic policies include "all risks" cover. The next and equally important step is to see just what is included in this since the extent of the cover can just what is included in this since the extent of the cover can vary widely. Options which may or may not have been taken up commonly include cover for individually valned pieces of jewellery, furs, cameras, and other precious things together with general cover to a fixed amount for clothing and personal belongings. Options may include cover for money and cheques and for foreign travel. Some policies do not provide this.

It is quite essential to read the small print and make sure your domestic policy really offers what

small print and make sure your domestic policy really offers what you want before beginning to cut down on duplicated holiday insurance. And people tend to think they are better covered than they are. According to a Consumer Council survey published last year, 62 per cent of bouseholders thought they had all risks covered. The insurance men say the real figure is about 5 per cent. Since "all risks" cover protects all members of a household, this means that 14 milhousehold, this means that 11 million people are covered while 15 million think they are. It is

contemplate cutting down.
This can be done by using holiday or travel insurance which allows you to drop unwanted components. Examples are the schemes run for motorists by the AA and RAC. These allow a customer to omit cover for baggage, personal injury, medical expenses and so forth. And one final point
—do not rely too beavily on your
car insurance for baggage cover.
Claims for loss of belongings from a car are often limited to £50 or less and may involve loss of your no-claims bonus.

Woman's Role

A weekly selection of quotations which do tend to show that Women's Lib has o long way to go before traditional ottitudes to

SOME lessons I've learned. About the opposite sex: that women are human like the rest of us but their minds run on different lines -parallel ones that never meet

Disc jockey Terry Wogan in Woman The quality and price of street ine quality and price of street girls diminish as you move west-ward. Lately even here on Lex-ington the merchandise has become sharply divided into three

classes.

Report on New York, Evening
Stondard.

It is my belief that the mass
of modern women reject independent careers to avoid work
and escape the harsb realities of
the world. That is why women's
intelligence stops growing when
they have babies.

Sociologist Dorid Allen in
Weekend.

Pruning meal costs THIS WEEK'S cheap recipe, selected by Caroline Conran from the 1.000 sent us in our competition, is for prune stuffed lamb. It was sent in by Pamela Nicholas, of Rivermead, Wood Green, Fordingbridge, Hampshire, who wins

For 4 people: \| \frac{1}{2}\text{lb} \text{ prunes, 2} \\
\text{breasts of lamb, salt and pepper, 1} \\
\text{onion, 1 temon, 402 fresh white} \\
\text{breaderumbs, 302 lord.}

Put prunes in a bowl, cover with cold water and soak overnighl. Next day drain prunes, stone, and cut them up. Bone the meat and season with salt and pepper. Sel oven at slow, 325 deg. [Mark 3].

Skin onlon and coop finely. Melt toz lard in pan, add the onion and cook gently for 5 minutes, or until the onion is soft and golden. Drain well. Put breadcrumbs, onion and

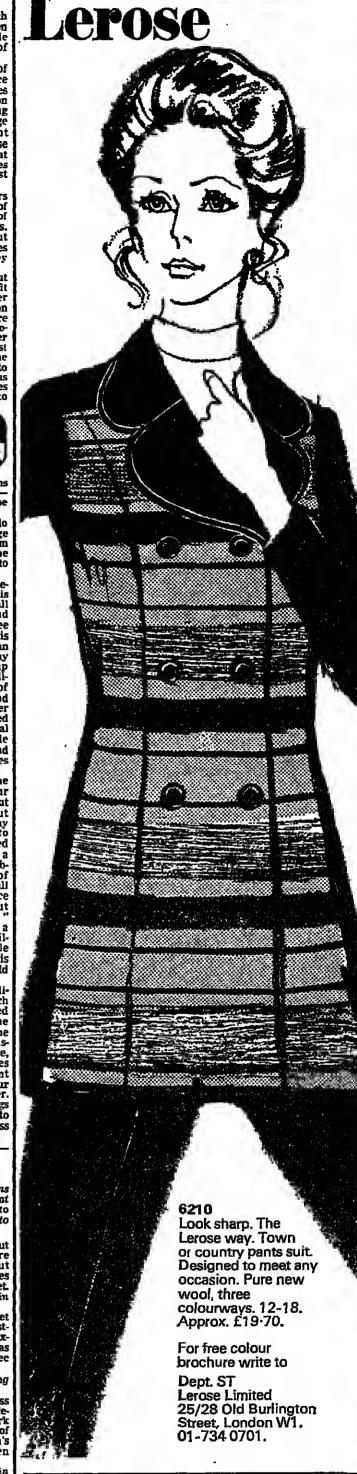
well. Put breadcrumbs, onion and a little salt and penper in a basin. Wash and dry lemon. Grate rind and squeeze oul and strain juice. Add rind to breadcrumbs with suffice.

cient juice to bind. Stir in the chopped prunes.
Put each breast of lamb fat side Put each breast of lamb fat side down on working surface and spread with the stuffing. Roll up both pleces of meat tightly and secure with clean thin string. Put meat in a roasting tin and dot with remaining lard.

Roast in the centre of oven for t-1! hours or until the meat is very well-cooked and the outside to the clean Remove the string and

very well-cooked and the outside fat is crisp Remove the string and slice the meat. Serve bot with green vegetables or rold with salad Another recipe next week

Simply there to help



WERE YOU PART OF THE NORMAN invasion?

Is your name Richards, Morton, Warren, Mowbay, Gray, Ross or Bruce. Did you know it was a name the Normans brought when they invaded in 1066? Did you know Harold's arrow-in-the-eye death was a myth. On one large poster (30in. by 40io.), the Sunday Times Special Projects Unit has presented the whole story of the Norman Invasion in four colours. Packed with illustrations and authoritative text, the Norman Invasion Wallchart answers a huodred questioos. What weapons did the invaders carry? How did the architecture of castles develop?

invaders carry? How did the architecture of castles develop?
To get this best-selling chart (10,000 sold already), write to Norman Invasion Wallchart, The Sunday Times, 12 Coley Street, London. WC99 9YT, Cost: 75p each, plus 10p post and packing. Chequea and postal orders should be made payable to Times Newspapers Ltd.

A Smooth Summer Complexion

During the hot days which often have an effect on your skin, you should always endeavour to achieve a light, natural look by smoothing a film of tropical moist oil over your face and neck and so pro-vide a perfect foundation for make-up. Tropical oil of Ulay not only beaulifies your skin and protects your complexion against drying conditions but also keeps your make-up matt and pretty for hours.

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Good news for scientists

By Alex Finer

THERE IS good news this week

for student scientists searching for places oo degree and diploma courses at polytechnics and tech-

nical colleges. Many vacancies

on full-time and sandwich courses are still unfilled (see chart).

Continued expansion of degree and other advanced courses this year also gives students a wider

choice of colleges offering the

traditional science subjects. The

number of unusual vocational courses, which cannot be found in other sectors of higher educa-

The Council for National Academic Awards (CNAA) now has 230 courses leading to BSc

degrees at more than 40 colleges

and polytechnics. And despite

hopes expressed by poly directors

that they will soon grant their own degrees, the CNAA degree

This year, for example, Glasgow College of Technology offers its first CNAA degree course—in ophthalmic optics. The CNAA degree is equivalent to a university degree and example.

sity degree and standards are zealously maintained. Mr F. R. Hornby, chief officer for the Coun-

cil, says: "To keep the educa-tional quelity of our highly-res-pected degrees, we are very tough

in approving new courses."

A total of 64 new degree courses will start this autumn.

more than half of them in science subjects. One covel inter-disci-

plinary course is the BSc degree

in chemistry with business admi-nistration or German. This is offered for the first time at Kingstoo Poly and reflects future Common Market career

opportunities.
Students taking the German language option will speed five months of their industrial train-

degree courses if they do parti-

cularly well during their first year. Students should ask about transfer possibilities before enrolment.

One rapidly developing field

in colleges and polytechnics is catering and dietetics. The new

degree course in catering at Huddersfield Poly includes two

lengthy periods away from the

college engaged in practical training. Students will study biological chemistry, statistics, and computer science during the early part of the course, and acquire a broad knowledge of natrition food chemistry, food processing

tion, has also increased.

cootinues to spread.

North East London Polytechnic

Degree Courses of the CNAA

BSc Electrical Engineering (Hons & Ord) Four year sandwich degree courses of the Council to: National Academic Awards (CNAA) in which both Honours and Ordinary courses have a common first year.

BSc Applied Biology (Hons & Ord) Four year sandwich degree courses offering a choice from bio-chemistry, animal physiology and pharmasology, plant physiology, microbiology. The third year is spent in industry.

BA Business Studies (Hons) This four year sanowich course leads to specialisation in merketing or finance. Academic study is teleted to actual work situation outing the sandwich period.

BSc Land Surveying Sciences (Ord) This is a three year full-time course. It emphasises principles and scientific method enabling the graduata Land Surveyor to meet the challenges of rapid change.

BSc Applied Economics (Hons) This is a full-time course of three years duration. It is designed to prepare students for responsible positions as specialists in economics - the business and govern-

BSc Civil Engineering (Hons & Ord) This four year sandwich course, commencing September 1971, replaces the London University Internal Degree

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The BSc Degree scheme was introduced by the Polytechnic in the session 1970/71. It offers degree courses in the physical, diological and human sciences. Students may take either a one subject degree course or a two subject degree course.

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BSc (Hons) in Sociology BA (Hons) and BSc (Special) in Psychology

BSc Chemical Engineering (Hons) BSc Mechanical Engineering (Hons)

BA General Choice of three subjects from: English, History, Economics, Geography, Pure Mathematics, Applied Mathematics and Psychology, (Geography and Psychology cannot be compined.)

For further information and details of entry The Registrar, Ref. AB111 North East London Polytechnic Forest Road, London, E17 4JB. Telephone: 01-527 0933.

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courses in higher education; opening in 1971, it will initially offer the following courses:

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Also courses leading to diploma or other awards in professional studies, such as Personnel Management. Accountancy, Chartered Secretaries, Advanced Secretarial, Systems Analysis and Design, Council of Engineering Institutions, Ophthalmic Dispensing.

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Further particulars may be obtained from the

Academic Registrar, Glasgow College of Technology, North Hanover Place, Glasgow, C.4.

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Commence of the service of the servi

Session 1971/72 and these are summarised below. Licentiateship of the Institution of the Rubber Industry (LIRI) Diploma of the Plastics Institute **Professionel Studies**

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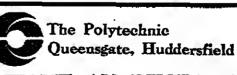
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verhampton Poly V on the chart indicates main subjects in which colleges had vacancies as week on specific degree or HND courses. Local advisory officers can provide details of individual course vacancies as well as other minor or mixed subject courses which are not included in the chove chart. Cheshire Education Committee
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Marine and Technical College.

Mr Dennis Lynch, bead of the Department of Neval Architecture at Sunierland, says: "The combined resources of the two colleges provide excellent facilities and conditions." Subjects studied include snip tectonics (the study of the ship as a physical entity) and marine cybernetics (the study of the ship, and personnel in its cargo-carrying capacity). Nautical studies courses are also offererd

Leichworth Liverpool Poly Liandaff C of Ed Liandrillo TC cargo-carrying capacity). Nautical studies courses are also offererd at Liverpool and Plymouth Polys. Popular standard subjects have not suffered from the growth of unusual courses: there are now, for example, 30 CNAA mathematics. statistics or computer studies degrees, and 41 HNDs are evailable in these subjects. Among the 19 CNAA degree courses in civil engineering are oew sandwich courses et Dundee

oew sandwich courses at Dundee College of Technology and North East London Poly. Twenty courses in civil engineering lead to Higner National Diplomas et

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Science and local authorities.
Phone numbers for local advisory officers can be obtained from the local education authority or from the Department of Educa-tion and Science, Room 107, Curzon Street, London, W1Y 8AA (but not from The Sunday Times). Scotland does not participate in the degree service, but students can get information from the Scottish Education Depart-ment, 8 George Street, Edinburgh, Next week, The Sunday Times Degree Service looks at some new

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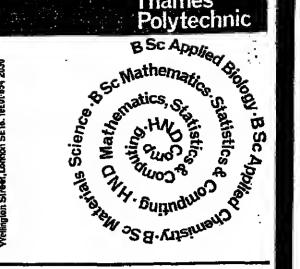
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ment of the file and have made possible larger flowers of greater substance and richer colours borne in amazing quantity, comparable in the added stature and substance of tetrapoloid lilies and hemerocallis. We have in an amazing age of hybrid vigour and advancement, that brings great credit to the hybridisers and plant breeders all over the world.

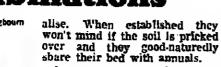
Try combining Buddleto following 'Loch Inch' (long blue flower beads and silvery leaves) with the delicate amethyst and mauve foliage of Rosa rubrifolin, blue eryngiums, mauve, crimson are seen thanks that the cuttings as is heliotrope, which silvery Artemisia 'Lam-

size and vigour are their sole can also be grown from seeds, aims; plants are being hied for Two simple annuals can be smaller gardens. Consider dwarf sweet peas such as the knee-Hi and Bijou strains, stunning in groups in the mixed border, the increasingly popular miniature alternating in clumps or in lines, the exquisite small-flowered Butterfly gladioli, dwarf dahlias (pompons, dwarf bedders and collarottes) dwarf delphiniums, and believed for the banal or effective. I have never liked spotty effects; hence santolinas.

For contrast include a group of vellow or pink floribunda roses, but I love to use hig drifts of figure are patient, plant the entraneing China rose R. mutobilis or, better still, of several different (R. turkestanica or Tropobles) and the border or in rose blues in the border or in rose blues. The use of mixed sweet crimson buds in ocver-ending collarettes!, dwarf delphiniums, dwarf daffodils that are so much in demand such as 'Dore Wings.' 'Charity May,' 'Beryl,' 'March Sunshine.' 'Tele a Tete' and 'Bobby Soxer,' and in the fruit world the bush tree on dwarfing

It is not fair to say that size of pink, apricot or white, one variety flowers and fruit is the major to a bed, and not an inch of criterion today, any more than earth shows. The scent of the it is to say that scent has been roses and the sweet alyssum is bred out of modern roses or intoxicating and the harmony of sweet peas. When a tendeocy is colour cotraocing. It's a lot of realised, as in the case of almost work: the alyssum is grown under scentless roses, the hybridisers glass and pricked out in flats so are quick to alice likeir breeding that it will blanket the ground

I have seen many gardens this open. summer, both here and abroad. Plant associations always fasci- or chionodoxas in early autumn nate me as it is the use of plants to make pools of blue under fungicide. that makes for effect in the gar-den rather than the individual They will seed freely and natur-



Scented-leaved geraniums com-Scented-leaved geraniums combine charmingly with herbs as both are fragrant or aromatic. Next scason group Pelargonium fragrams tomentosum. 'Scarlet Unique,' and the lovely variegated 'Lady Plymouth' with lavenders, not lorgetting the more unusual pinks and whites, silver-leaved thymes, silver, purple and golden sage, santolinas, golden marjoram (Origanum rulogue gurcum), and the num rulgare aureum), and the very aromatic Calamintha nepetoides with its myriads of small milk-while flowers, beloved by bees and hutterflies.

The latter seem scarcer than ever this year save for the white cabbage moth. A reader has written to me bemoaning the fact, and I am afraid I must confirm her fears that perhaps sprays and chemicals are fast reducing the butterfly population. Annuals have come a long way with the advent and development of the F1 hybrids that have made possible larger flowers of greater substance and richer colours borne in amazing quantiles. The state of the substance and richer colours borne in amazing quantiles. The substance are a few that have given the substance and richer colours borne in amazing quantiles. The substance are a few that have given the substance and richer colours borne in amazing quantiles. The substance are a few that have given the substance and richer colours borne in amazing quantiles will be substance.

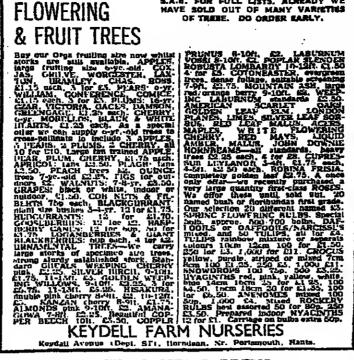
Two simple annuals can be brook Silver. Sinchus lonoto either banal or effective. I have never liked spotty effects; hence santolinas.

alyssum (white, rose, mauve and purple) as an undercarpet in the rose heds of the large paved rose garden at The Aviary, Southall, near Loodon, is one of the most estication offens. I have seen succession from June until Irost sets io. They open to single apricot flowers which fade to old rose and ruby red. It needs a warm sunny position and cossetsatisfactory effects I have seen. ing when young, but once estab-All the roses are in shades of lished is perfectly hardy.

RUST ON ROSES is very prevalent this year. I find the rugosa hybrid 'Sarah Van Fleet' particularly susceptible in a number of gardens. If badly infected, I would have it out and burn it. Pick off infected leaves on other varieties as they appear and burn them. Spray at intervals of 10 days to by the time the first rosebuds open.

Thinking ahead, plant scillas Maneh, Thiram, Bordeaux Mixor chionodoxas in early autumn ture and Murphy's Liquid Copper

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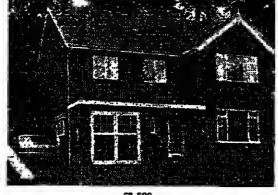
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31

Do-uppables out West

TO THOSE who have never ventored farther west than the Severn Bridge, South Wales prohably means spuilheap-topped valleys. niners' rhoirs and rugby. Only the Welsh—and the more perceptive of the English—realise its nutstanding polential as a centre for holidays and relirement. The south-western corner in particular has all the makings of a holiday boom area in the Seventies. It combines a rugged scenic grandeur with properly prices that are, by South-East of England yardsticks, extremely low,

How low? In Frey strop, between Haverfordwest and Milford Haven, a cottage in a fifth of an acre is on

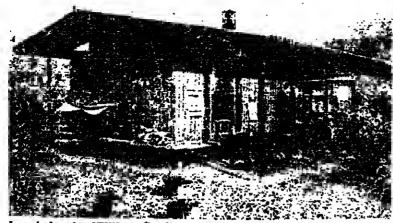
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Log lodge by William Cowlin: prices from £1,740 to £2,980

How low? In Freystrop, between Haverfordwest and Milford Haven, a cottage in a fifth of an acre is on offer at £275. There must be snags of course, at a price like that. And there are: the property is in a very sin a very state, as alrong preference for a cottage or farmhouse on its raw state, as afrong preference for a cottage or farmhouse condition and the agents, Lees and Thomas of Haverfordwest, warn with refreshing honesty that out of Fishguard on the Cardigan in might not, in fact, he impravable. And getting planning permission to rebuild could prove difficult, loo.

Lees and Thomas point out that the Frystrop cottage is an exception rooms, a small paddock and a stone cowshed with outline the first provided in the sea.

Lees and Thomas point out that the Frystrop cottage is an exception rooms, a small paddock and a stone cowshed with outline planning permission for conversion in Friest Intelled as £2,000. It is doubtful if things will stay this way for mind longer, for the North Peonbrokeshire coast especially offers some of the supply of "do-uppable" cottages of "do-uppable". There is a ago was regarded in some cyres as the "lack of beyond." High prices are now being paid. One cottage, which the agent freely admitted was virtually uninhabitable, fetched frought the straits. Weekenders come from a strong deniant. For £5,500, it offers five bedrooms and three straits. Weekenders come from an strong deniant, for conversion in Friest Intellect of Fishguard on the type that is a strong deniant. For £5,500, it offers five bedrooms and three straits. In Reaumaris, terraced collings will stay this way for mind in finding how the sea.

The interesting speculation here, though, as in many other parts of the year of "do-uppable" cottages with two bedrooms will luption of "do-uppable" cottages with two bedrooms, one where in the UK, with unmeroos supplied to the provide many the provide many the part of the provide ma

surprising coves and sandy beaches. The Pembrokeshire National Park is close at hand.

One thing that has probably held book its development has been poor access. But the roads along the South Wales coastal strip have heen inproved and the imminent opening of the remaining section of the M4 enald knock many minutes off the planting some people from London actually own cottages in this area, the journey is at present generally regarded as being a little bit too long for satisfactory weekending. Many people who now buy property in South-West Wales do sn house. Architects to see how the subject is tackled there, and the result is a series of Welsh holiday improved and the imminent opening south for two coastal sites in South-West and West Wales and for a riversicle site for 12 fishing lodges in Mid-Wales. Cost (including furnishing and fittings) of each home ranges from £1,740 to £2,980. Though predominantly timber-constructed, the builders say they are permanent structures and should have a life at least equal to a normal house. Architects are Hird and

prices moving smartly.

Generally, the demand is for opinion. Interest has predictably seclusion—which South-West Wales can still offer—and for a property

Contages now icien sums that are 12,330. Iwo types are being offered astronomical in the local people's in biviously with a retirement market in mind. Both have three bedrooms. Slopped over the Meoai Stralts into Anglesey, which only a few years

Michael Bartholomew

pany of Bangnr. They could be tinked to provide one magnificent unit-for anyone with that sort of nioney to spare. The attractions? A waterside location, mooring facilities and breathtaking views of Llandidnu's Great Orme and Snowdonia. The elimate is surprisingly mild—there are even palm trees—and innumerable small coves and inlets lie within easy reach.

If you're prepared to move away from the south-eastern coast of regarded as being a little bil too long for satisfactory weekending. Many people who now buy property in South-West Wales do so with retirement in mind, for holidays, or for investment purposes. Still, pressure from these sources and from Cardiff. Bristol and Midlands weekenders should keep prices moving smartly.

Though predominantly timber-constructed, the builders say they are structed, the builders say they are structed, the builders say they are structed, the builders say they are prices and should should be permanent structures and should buy somewhat more cheaply. Lucas and Associates, of Menal Bridge, Amiwch and Hulyhead, are agents for one new development called Glan-y-Don Pare at Buil Bay on the north coast. Prices of dedonia. Within the National Park, astronomical in the local neonless of the south-eastern coast of Anglesey, however, you could probably buy somewhat more cheaply.

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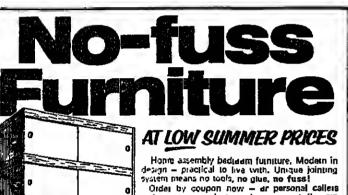
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Crossword No. 2425

2 Tear out—that's speed!

3 Pinches the drinks (4)

is when private? (6)

4 Where the hospital patient

5 I'm intruding as mad man

6 Brings Into active opera-

7 Must be shrewd when it's so tough at the top (4-6)

9 Avoid — change direction! That's the thing in case of a puncture! (5, 5)

sound like men who make them (7)

15 Father's attempt to per-

form in the kitchen like a

real pie expert (10)

12 Mum cheers a broken pipe!

(10)

(7)

melts again with purely sensual attraction (6, 9)

tion a spot-marker among the waving trees? (6)

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I Mark has a picture which

promote (5, 5) 8 It's exactly like first-class

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The children between them

(f) Diamonds are trumps.
(ii) K in 5. Q in C, J in N.
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return to a vast exotic area (4)

10 Kind Journalist Is simply an office machine! (10) 11 Master, I would show you a girl (4) WINES & SPIRITS
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ACROSS

16 Plan has to seem different without an honourable companion. (6) 17 Marionettes need to have such conditions associated 13 They're notes, though they with them (7, 8) 18 Unusual cars going round about returning as real 14 Saved little by little speedsters! (61 although slightly injured

20 Hang down in a slide pend-ing the outcome (6) 21 Hastened to break the law? (7) 22 Sailor goes after a little credit to get some sea-food 19 Liars fall out about par-

25 Without a good word for anything! (10) anything! (10)
26 Powerful units, as it were, doing a lob for the Queen 27 Novice takes flattery as

twist to it? (6) 20 Fairly good coming to-gether of French and gether of French American money (6) 23 Was conscious of s par-ticular fabric (41 something that will stop 24 Really big-him going too far (10) that capital? isn't that capital? (4)

8 9 10 12 15 25

SUNDAY TIMES CROSSWORD No. 2424.

ACROSS: 1. Numerals: 5. Diadem; 9. Main dish; 10. Edison; 12. Larrup; 15. Stahwarf; 15. Stock-breeder; 18. Cupheard lover; 25. Elephant 24. Angole: 26. End-all; 27. Diagoose: 28. Sestan; 27. Sheralon, 11. Numbic: 26. End-all; 27. Diagoose: 28. Sestan; 27. Sheralon, 11. Stubble: 14. Scoring; 16. Schemerk; 17. Appendix: 19. Orphelis: 20. Vinegar; 21. Resort; 22. Cureen; 17. Appendix: 19. Orphelis: 20. Vinegar; 21. Resort; 22. Cureen; 23. Nigh.

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11.45 Weather, Jack Scott.

10.40

News, Kenneth Kendall; weather, Jack Scott.

9.50



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5 The Eightles: Take art out o the galleries, says James Carter With Bernard Levin, Sir John Rothenstein, Reyner Banham. Oodd and his dreadful Diddymen Kenneth Kendall; weather, 3.45 4.45 53

11.00-12.30 Church 5 All Our Yesterdays: GBS 90 a phanomena in summer of 1946.
5 Forest Rangers: visit from a pop 5 The Big Match. West Ham Manchester City v. Leeds United Ronian Catholic Mass, ublin, to mark 7th centron New Y Shot, Susan Maus le hipple cuit progri it visit from a pop star. ich. West Ham v West ty v. Leeds United; Derby C s from Helsinki: finals, continu Lost ... Csrmelity of Order

10.35—12.30 • Open University: Soci Sciences 22, 11.05 Science 2 Quantum theory, 11.35 Mati 30, groups, 12.05 Arts 2: Brunel, BBC 2

6.30 The

B.15 7.25 7.00 1.50-5.30 Cricket: Kent v Somerset (4.00 Profile: Godfrey Evans). News Review: for deaf, with Michael, de Morgan, Weather, The World About Us: Pennine potablers sharch for the lost river of Gaping Gill (repeat). 7.55 7.25 7.00 6.55 5 Occtor At Large: Things That Go Mump in the Night. Upton needs a doctor and fancias Nursa Angela Oouglas. Appeal by Marjorle Proops British Diabetic Association.

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the Beginning: Bible stories, d's laws (repeat),

Robert Cougall appeals television for the deaf.

5 Music on 2: Workshop, Sensiand Sensibility. Story of Bacht four musical sons, with English Chamber Orchestra, conducted by Raymond Leppard, also playing harpsichord. 10.15 10.00 9.30 Film: The Naked Truth British comedy (see Best Films) Odd Couple: The Laundry . Oscar and Felix have a no date.

News Summary, Cricket Score-board and Weather. The Borderers, last of series is comedy about castle slege Children Talking about Ness and other monsters Ē, 11,45 12.15 of Witnesses:

Spare a thought

FRIDAY

or the

10.30

11.20

ITV REGION BY REGION

||ABLECH & RABLECH (WALES) (Colour II.00.12.90 London, Z.05 Tomorrow: Hor score, Z.15 Soccer: Cardiff v Burnley, S., et al. Soccer: Three Somerset Maugham stories—Winter Cruite, Gigolo and Gigolette at the Art and the Grashopper (1951). 4. London, 7.55 et Film: The Green Years it Westwerd; J.09 London, 11.15 The Let Westwerd; J.09 London, 11.15 The Let Crowther Show, 12.15 Westher, HTV WALE CROWTHER CROWT TYNE TEES (Catour): 11.00-12.30 London.
1.00 Alive and Kicking 1.25 Cocking Pricewise.
1.25 Farming Outlook 2.25 Socker. 3.25 elimit. Catoualide Risk. William Lucas, John Milland (1963)—Crime drama. 14.45 London.
1.1631—Crime drama. 14.45 London.
1.25 Filmi: The One-Piece Balling Sull (1963)—Crime drama. 11.45 Reading.

LOLLING in hotels on our holidays, how often do we consider the conditions under which those charming, obsequious for eign waiters and chambermaids live? That is tha challenge implicit in Colin Thomas' fibn about the two faces of Jersey, third in the short series A View of the Islands. The public face is pretty scenery, fancy houses, some with notices such as the one that provides the title.

scientific MONDAY

BEL Prizewinning blochemi fessor Sir Ernest Chain launch of the first Controversy (9.25) the first Controversy (9.25) boping that "thosa watce?" boping the exciting spectacle demics going at each other ill fand dogs won't be disanted." They won't. The form estigned to stimulate just such gedong, and if the theatre of the control of th

gh to mas.

Jod join those
Virgin Isles
Virgin Isles
Virgin World or
Abject in We Do N.

Liber how the reality mear
the dreams they had

June front, Gy

merita

To merita

On the drama front, Gran, On the drama front, Gran, The Sinners again merita prid place. One Man, One Boat, Gitt (6.00, ITV) by Hugb Leo from Sean O'Faolain, is about tha groom'e pals see as a misell with the plain plous Janey How this marriage of Catbolic Freemason works out is tha theme.

from a prapared ser from a prapared ser cer Karl Sabbagh is oble cata Sir Ernest's romarks v int film, which makes variety at the risk of mal gument more difficult for mind to follow. Then it's of five scientist-oppone

Filmland TUESD

evealed



Stay with Hollywood if you are a keen 24 Hours (10.40 BBC), this week: Kenneth Allsop) fon and have already seen Max Hastings' reports from Chloa on it. If you havan't don't miss tha compilation, Actually, thera isn't much ping-pong in it as that was only tha excusa Hastings used to get into tha country. Once there, they let him and director Bill Aaron and their two technicians go more or less where they wanted (but prefarred Hastings and Aaron to carry the equipmeot, thus momentarily liberaling the "exploited" cameraman and sound recordist).

The result is more penetraling and critical than Julian Pettifer's recent canter round tha sama course. Some of the pictures are inevitably similar: we have seen those militant schoolchildren and ravolutionary opera-singers before. What this film illuminates is the Cultural Revolution in a series of factorieo, schools and hospitals. Only left alive by the Red Guards because they were willing to make such mealy mouthings as they do here, they present a picture of a China dedicated to short-term pragnatism at tha cost of theory, research end full training. Medicine hes been switched back to primitiva herbs end full training. Medicine herbs end supamacture, parily because of western teachers. And see in acute that is what the peasants trust end parily because of en acute shortage of Western teachers. And see if or cult of personality—when seataract has been pushed away from behind e patient's eye (e roughend-reedy oparction not normally performed in tha first object that is beld up for him to sea is a portrelt of Chairman Mao.

Whila China is obsessed with the futural (5.00 BBC2) combines a futural and content workings of tha British Museum by Nicholas Gernbam with an attack on its very



so the product delifications name creditors. The recording arrence Wella.

But when she saw the recording was so impressed by the way ershaw had produced end Piers aggard had directed it, that she with a sked if it was possible to available asked if it was possible to available asked if it was possible to available asked if it was possible to available on the same of a pourtly gesture, end murouurs of "a woman's privilege to annoy wonneo's Libbers, Thames dreme heed Lioyd Shirley had the credits racorded again, with her name restored. Which seeme a littla hard "chit-author Kershaw."

You will understand her keenoess bet back on when you see it: the entral cheracter is a secretery who as discovered that day that she is regrient aftar soma lunch-hour sits in tha stationery cupbosed, angharad Rees makes ber altogether elleveble, and Venetia Maxwell as n ugly, enforcedly nies girl, who lurts out her friend's condition all ver the office party manages to be eed right. Hay Brooks es the otherfold father, George A. Cooper is the retiring menager and Peter arkworth as her immediate boss nansga to convey e quirky but atchable atmosphere.

with a terribly British con-with a terribly British con-r the Worst Holiday of the rd a round-up of their slivo-olunteers. And Never Mud ality, Feel the Width (8.55 idon, other regions vary) loss-up between Cohen and o decide which one will get r holiday for ones. See Mon-fe Said, She Said for the

to keep wida enough awake di the evening with Offica Party of ITV). There's an unusual well-that-ends-well story bebind Arınchair Theatre which was eived by writer Fay Weldon as ristmas play. Once Thames had the it, however, producer John haw started tinkering with it, took out all the Christioastide, ing it into a comedy-drama it a hank manager's retirement, en she saw what he bad dona to script, she blew up and landed that ber name be taken So the play was recorded with ctitious name credited as author,

and the Knights Tale; and eye-blinking artist, Bridget Hiley, in Canwas (10.10 BBC2), another repeat. Ohyes, there's Paul Temple, too; Long Ride to Red Gap (8.00, BBC1) starts well with a band of Red Indians ambushing cars in Surrey.

The exceptions are Buffy Saint-Marle (8.50, BBC2), 10 ininutes of a very superior folk-singer; Late Night Line-Up exposing ite social coscience again with Tha People Plague (10.35, BBC2), 1.e., the population explosion; and Public Eye.

Onca again Thames' seedy inquiry again provides the brightest spot on a Wednesday with And When You've Paid the Bill, You're Nona the Wiser (9.00, ITV) by Trevor Preston. Marker 16 hired to find out why e young man killed himself, but gete so deeply into a mess of family teuds and emotional pressures that ha longs for out. Those who like tidy endings, ovoid. Those who like fietion to be credible won't need tha recommendation. Thay will be fane of Public Eye Alfred Burke stready.

Afternoon viewera can take s look round tho BBC Television Centre in the first of a new series, Behind the Seenea (4.55 BBC1). Cousin Bette is seen in rehearsul, then a stop-frame magical studio transformation for Z Cors.

BEST FILMS

foundations, "Do we really need muscums?" he saks, "Why do we hoard remnants of the post?" A pity be ignores the real question of the moment about them: should we have to psy to see our own possessions? Presumably he would see Collector's World (8.50 BBC2), with its encouragement of preservation, in a rather ambivalent way. This edition shows how the collecting of fossils has passed from a local hobby to tha Sotheby-Christic level and has upset muscums in the process, who say their to commercialisation is making their job more expensive. There's a film of how a poor Italion firmor, Mossimillano Cora a to become a very rich man by excavoling fossilised fish from a dried-up lake near Bolea.

Earlier, Nationwide (6.00 BBC1)

rescue again

Marker to

the

Real-life crooks act themselves

THURSDAY

WEDNESDAY

with Three exceptions, it's a very trad night. Military bands in Music on Command (0.45, BBCI), RAF ones this week; Coronation Street (7.30, ITV), cosy as meat pic and chips; repect of The Englishman's Home (8.00, BRC2), a buzzobout by Bird's-Eye View helicopter and Betjeman reflecting on the many kinds of homes; An Hour with Cliva Dunn (8.20, BBCI), comprising a yet-again repeated Dad's Army (the one about the peculiar smooured ear) and his choica of desert-island films; the start of another Johnny Morris series, Spoiling in the Sun (9.00, BBC2), shout Thiti, tha commonplace meeting the obvious if past form is anything to go by; the re-run of The Canterbury Toles (9.20 BBC2), starting with tha Pilgrims

IF YOU SWITCH ON This Week (9.30, ITV) a few minutes late and think you have tuned into some Pinterish Sofily, Sofily by misleke, keep watching. Producer Ian Marlin is trying the expariment af filming real, live cruoks planning and carrying out a break-in of e factory, to show how poorly protected so many industrial estates are. John, Georgo and Arthur (only their first names, ages and form" are given) are professioned burglars and proud of it. They ere also passable actors, glving very convincing performances of themselves, but not the local force, so that the job was cerried out exactly for real, except that there were technicians and a film cound camera around. The camera-team's presence at the factory whils the villains were casing the joint was camouflaged as filming about industrial relations. In the factory, only the managing director knew the truth.



They get in easily and nick the goods—doubtless returned, amid smiles, triumphant and embarrassed—and the result is a balf-bour connercial for security firms, one of whose ex-Yard men catalogues common errors in a postscript. But it was well worth doing, end fascinsting, not only for the techniques of burglary but for those of filming, too. Incidentelly, the language may not be suitable for some adults.



Percy Thrower vielts tha Well Garden at Nymans, the Sussex home of the Earl and Countess of Ross, in Gardeners' World (9.00, BBC2). The Lautree poster, Aristide Bruant at the Ambassedeure, is the repeated Canvas (8.00, BBC2). Reg Varney is the guest in It's Tarbuck! (6.55, ITV). Singing at the Octagon Theatre, Bolton, Judith Durhano (10.05, BBC1).

Jack Nicholson, best of the Hollywood new wave actore, stare on Cinema (10.30 ITV). Soven boys go through the tough jungle school set up in Natal to show them what conservation really meens, in Survivel (7.00 ITV-Anglia).



with underwater film of Henry Will's battleship, the Mary Rose.

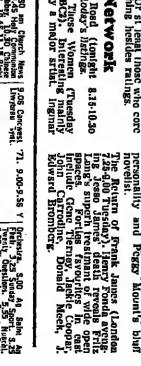
From Courtensy talks about The Life of Ivan Deniacyleh on Film Night (10.36 BBC2). The resistance incomposed in This Guardians, This is Quermby (10.10 most ITV). Reoders gring on holiday are reminded that they can obtain synopses of episodes they will be missing from Miss Mary Worren, London Weekend Television, Stalion House, Horrow Road, Wembley, Middlesex, Mention the Critical Viewers' Guide and enclose stamped addressed envelope.

Some people believe that the Midnight Movie, Salone, Whith Yonne de Carlo is the worst film ever usde. Others disagree, saying it's only the second worst. AN EXPERIMENT resily quille remorkabla for an ITy company, bushers going on in the ITy area for the last four Municys and continues this week and acxt. It area out of a meeting between Lord Horloch and Derek Hill of the New Cineme Club when Hill suggested to the chairman of ITy that they put on a scosen of ITy that they put on a scosen of ITy that they put on a scosen of ITy vicents have seen block Fontaine's Dunhie Pisces; John Fletcher's About the White Busifichard Mordount's study of Jean-Luc G ud a r d. Voices; the Yugoslov Innocence Unprotected; and on ITY, Monday, 10.30 is Alexander Jodorow-sky's Tar Babies, an adaptation of Armbal's Fando y Lis, recently in the West End. Next week: Olsson's Close to the Wind. This festher in HTV's hot should be copied by Sil other ITV about should something hesides ratings. ITV, look you! It's highbrow

Berginan in an onything-you-enn-du muod, attempted farec in 1864. Hesult is all too ofton forciesi.

The Spiral Road (tonight 8.15-10.30 BBC1). Soe today's listings.

Now About These Women (Tuesday 10.10-11.25 BBC2). Interesting mainly as a lapso by a major srtist, ingmar Nuw Voynger (Lancs et onight 7.55. 10.00). Fornous '22 weeplo with Betta Davis brought out of shell by psychiatrist Claude Rsins. Director Living Rapper didn't miss a trick. The Noked Truth (London et onight 7.55-0.30). Dennis Price inkes honours os blackmiling publisher in Mario Zonnel's 1054 broad comedy, despita Peter Sellers' superbly creepy Ty personality and Peggy Mount's bluff novelist.



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ADIO 4 (Konw): 7.50 Reading. 55 Weather, 8.00 News. 8.10

12.55 Weather, 1.00 The World This Westend, 2.00 Pick of the Surch, 2.30 Pig; Tes of the Surch, 2.30 Pig; Tes of the Surch, 2.30 Pig; Tes of the O'U-brevilles, Emily Richard John Surch, 2.30 The Cong Companions: part 7, 4.00 The Charging Past: part 7, 4.00 The Lying World, 3.00 In Touch, 5.15 Genn Your Way: The Hairfulles Headquarters at Northwood, Mildat, 5.55 Westher, 8.00 News, 6.15 C. 9.500y; S Strangers and Brothers. part 72, 8.45 Sport, 7.00 Service, 7.23 The Week's

RAOIS 4 Variations — North: 12:15 pm - 12:55 Tailabout.

RING 01-995 2121 or call at your local showroom

Television and Radio Programmes

ULETER (Colour): 12.35 Alive and Kicking.
1.00-1.25 Women are Pople. 2.15 © Charle
Brown, 2.45 London, 3.45 Randali and Mpchire
Greensell. 4.45 London, 7.55 © Sports
Results, 7.55 © Film. A Tale of Two Cities.
Results, 7.55 © Film. A Tale of Two Cities.
Results, 7.55 © Film. A Tale of Two Cities.
Results, 7.55 © Film. A Tale of Two Cities.

RADIO

provided to happy and

DBC1 Variation—Wates: 1.55 pm, Llons on Tour. New Zealand Y The British Isley. 2.55-10.05 in International Athletics. 6.15-6.50 Egon Nos Uniternational Athletics. 6.15-6.50 Egon Nos Uniternational Athletics. 10.90 Wealher & Closedown. 21.00 am These Are Ino Deaf. 11.00.11.50 Athletics 10.90 am These Are Ino Deaf. 11.00.11.50 Athletics 10.90 am These Are Ino Deaf. 11.00.11.50 Athletics. 20 At nmes and times subject to late siteration

BA010 2 (Light): 8.95 First Day of the Week. 7.00 Neyo; Westler: 7.03 Barcy Ariek. 2.33 Outley: Swaper as Fescribed. 3.32 With Heart and Yole. 9.02 Junish Church 10.02 Metodies for You 11.30 Servese. Cardoors Parish Church Obmbarlonshire. 12.02 Family Fayouritas. 2.01 Al Read Fayo. 2.50 Me and The Missay. 3.02 Semprini Serenade. 4.02 Histinki. games. 5.00 Pict. of the Histinki. games. 5.00 Pict. of the Pops. 7.03 Sing Something